

THE ILLUSTRATED LONDON NEWS.



Bulmer's

POMAGNE CHAMPAGNE

Cider

Made by the same process as Champagne



BY APPOINTMENT CIDER MAKERS
H. P. BULMER & CO. LTD. - HEREFORD

Jacquard Fashion fabrics

16 GROSVENOR STREET W.1

SODA, SIR?

"I prefer **Polly**"

APOLLINARIS—THE NATURAL SPARKLING SPRING WATER

MCVITIE & PRICE

Makers of Finest Quality Biscuits

EDINBURGH • LONDON • MANCHESTER

GREYS are great CIGARETTES

TANZARO



finest fruit squash

JEWSBURY & BROWN LTD. MANCHESTER 12

Q 26

● EVERYONE ENJOYS GIN & LILLET - LE MEILLEUR APERITIF DE LA FRANCE ●
GIN & LILLET
● EVERYONE ENJOYS GIN & LILLET - LE MEILLEUR APERITIF DE LA FRANCE ●

MOTOR UNION

INSURANCE CO. LTD.
All Classes of Insurance Transacted

10, ST. JAMES'S STREET, LONDON, S.W.1.





BRITISH CATHEDRALS

YORK MINSTER

"The Greatest Curiosity for Windows"

William the Conqueror brought both fire and sword to the ancient city of York. The sharp steel conquered; the flames destroyed; and when the last sparks had flown upwards into the sooty pall over the stricken city the Saxon minster of York was a charred ruin. Some twelve years later a Norman Archbishop, Thomas of Bayeux, began the building of the new Cathedral upon the ruins of the old—a work that continued for nearly four hundred years.

Today this great church—which dominates a city rich in ancient building—bathes the visitor in the colour and glow of its medieval, stained-glass windows, of which the most famous are the five, long, narrow lancets, the "Five Sisters".

Legend says that its beautiful patterns were copied from needlework made some seven hundred years ago by five maiden ladies. Perhaps these windows are the Cathedral's greatest glory for they have delighted and astonished the most travelled and curious. In her "Journals" Celia Fiennes, the celebrated 17th century traveller, says "in the Minster there is the greatest curiosity for Windows I ever saw—they are so large and so lofty . . . more than I ever saw anywhere else . . ." Her simple description is tribute enough, for such beauty as theirs can never truly be conveyed by any other medium.

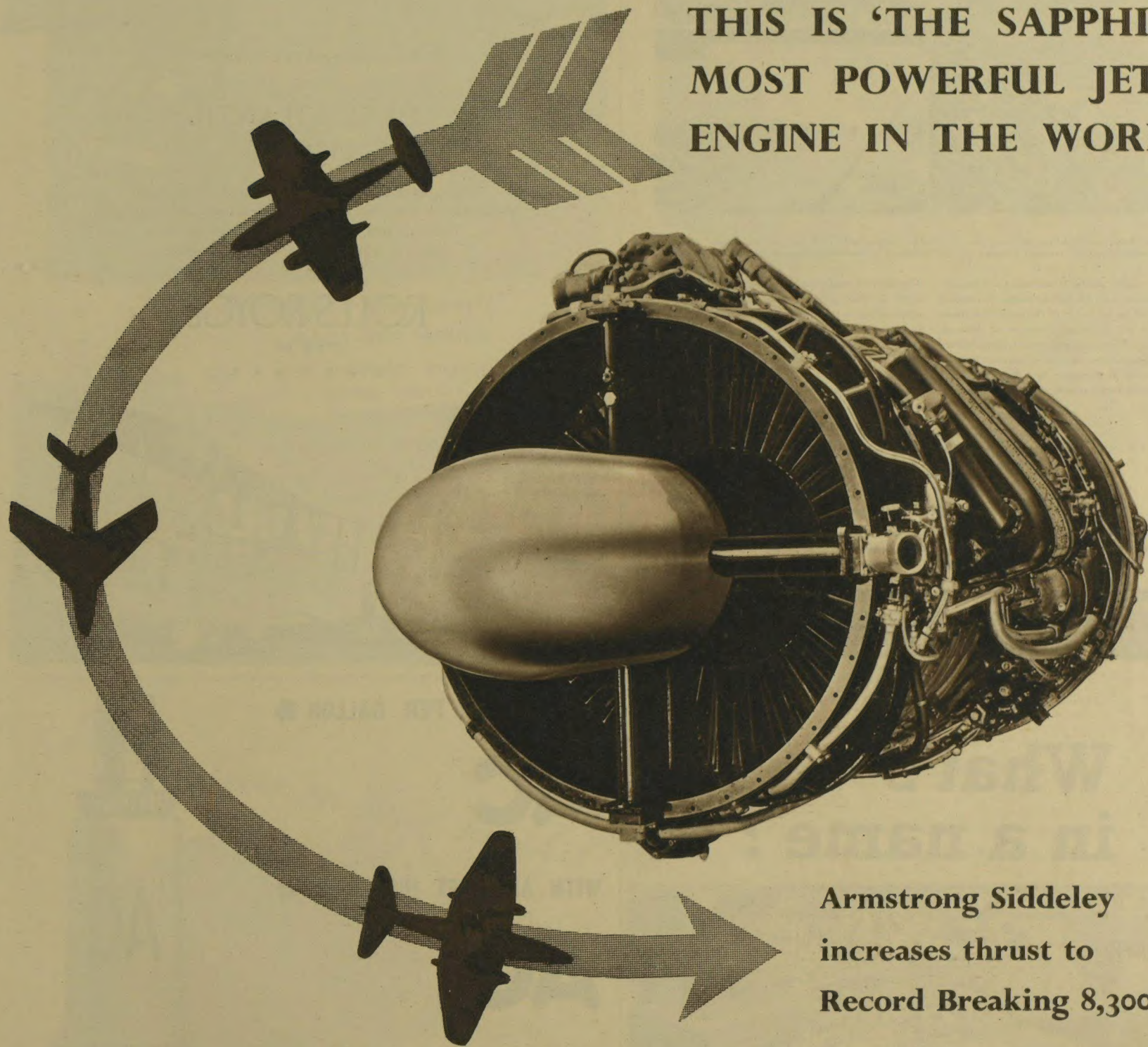


THIS PICTURE WAS SPECIALLY PAINTED BY FELIX KELLY FOR THE DUNLOP RUBBER COMPANY LIMITED

In Defence of the Realm

NUMBER 6 IN A SERIES

**THIS IS 'THE SAPPHIRE'—
MOST POWERFUL JET
ENGINE IN THE WORLD!**



**Armstrong Siddeley
increases thrust to
Record Breaking 8,300 LBS.**

★ **Armstrong Siddeley Sapphire 150-hour official type-test : 8,300 lbs. Static Thrust.** Look at that record-breaking figure, remember it well. For with it, Armstrong Siddeley wins fresh laurels from world aviation. Now their mighty Sapphire, for 20 months world's most powerful jet engine, strides further ahead of all rivals with a new output of 8,300 lbs. static thrust in over 6 days of continuous running, 27% greater than any other engine similarly tested. And this leadership is not a matter of mere bench-testing. Already twin Sapphires hold the world's climb-to-altitude record, power the sensational new Gloster GA 5 Delta Fighter and are specified for the American built Canberra bomber and the F 84 F Thunderjet fighter. To meet this urgent demand, Sapphire production is speeded on both sides of the Atlantic. Armstrong Siddeley is still another member company of the Hawker Siddeley Group. Largest of its kind, this great industrial commonwealth to-day employs its mighty resources in building the defensive strength of the Free World

Hawker Siddeley Group

PIONEER . . . AND WORLD LEADER IN AVIATION



Group Head Offices : 18 St. James's Square, London, S.W.1.

A. V. ROE, GLOSTER, ARMSTRONG WHITWORTH, HAWKER,
AVRO CANADA, ARMSTRONG SIDDELEY, HAWKSLEY, BROCKWORTH
ENGINEERING, AIR SERVICE TRAINING AND HIGH DUTY ALLOYS



An Indian camp in oil-drilling territory in Ecuador, maintained by Airwork Limited.

An improvised runway in a jungle clearing achieved by machinery flown in by Airwork Limited.

The modern idea of establishing and supplying survey and oil-drilling camps in isolated country by air is one of the many functions of the Air Transport Division of Airwork Limited. Personnel, equipment, food, drilling machinery—even derrick structure—is flown in to sites inaccessible by other means... and necessary supplies regularly provided.

The efficient performance of this specialised work is made possible only by Airwork's outstanding record of experience in every form of Air Transport... a record built up during the 22 years in which the Organisation has rightfully earned a reputation which has placed it in the forefront of the world's aviation pioneers.

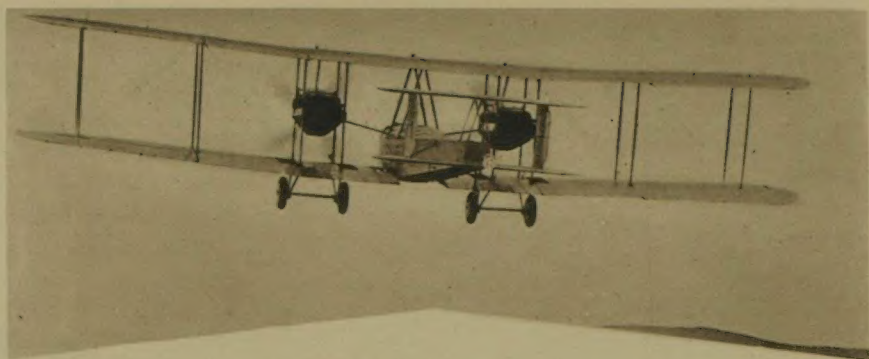


THE SERVICES OF AIRWORK

• Air Transport Contracting • Servicing and Maintenance of Aircraft • Overhaul and Modification of Aircraft • Sale and Purchase of Aircraft • Operation and Management of Flying Schools and Clubs • Radio Sales and Service • Insurance

AIRWORK LIMITED • 15 CHESTERFIELD STREET • LONDON • W.1 • TEL: GROSVENOR 4841

Also at: Blackbushe Airport, Nr. Camberley, Surrey. Booker Aerodrome, Marlow, Bucks. Gatwick Airport, Horley, Surrey. Langley Aerodrome, Bucks. Loughboro' Aerodrome, Dishley, Leics. Perth Aerodrome, Perthshire. R.A.F. Stn., Digby, Lincs. Royal Naval Air Station, St. David's, Pembro. Speke Aerodrome, Liverpool. Usworth Aerodrome, Castletown, Co. Durham.



33rd ANNIVERSARY

of the

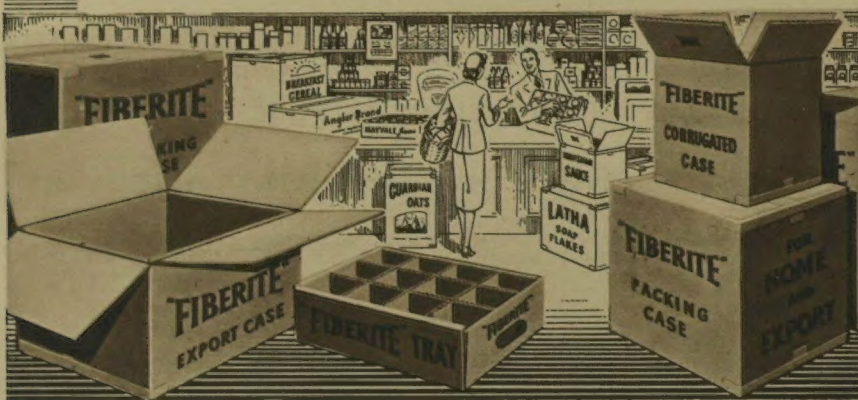
FIRST ATLANTIC FLIGHT

On 14/15th June, 1919, Alcock and Brown made their historic non-stop flight from Newfoundland to Ireland. Their Vickers Vimy bomber was powered by two 360 h.p. Rolls-Royce Eagle engines.

ROLLS-ROYCE
Aero
ENGINES



What's in a name?



If you think that all fibreboard packing cases look alike, then in your own interests look again! "Fibreboard" is too general. It can mean anything. But "FIBERITE" is precise. It stands for quality—fine appearance, careful construction, top performance. Be certain, and order "FIBERITE" cases, the most widely used packing for home and export trade.

Registered

"FIBERITE"
PACKING CASES

Trade Mark

THAMES BOARD MILLS LIMITED
PURFLEET • ESSEX

Manufacturers of "THAMES BOARD" for cartons and other uses; "FIBERITE" Packing Cases; "ESSEX" Wallboard

MORE MILES PER GALLON ➡

AC

WITH AIRCRAFT INSULATOR ➡

AC

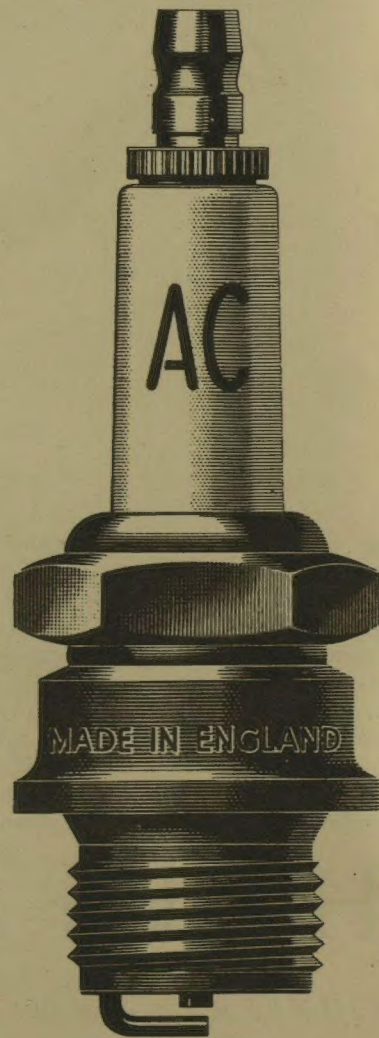
QUICK, CERTAIN STARTING ➡

AC

A BRITISH PRODUCT ➡

AC

MADE BY GENERAL MOTORS ➡



AC-SPHINX SPARK PLUG CO. DIVISION OF GENERAL MOTORS LTD. DUNSTABLE, ENGLAND
AND SOUTHAMPTON, HANTS

AC SPARK PLUGS

By appointment to the late King George VI



Manufacturers of Land Rovers The Rover Co. Ltd.

**"Yes, versatile's the word!"**

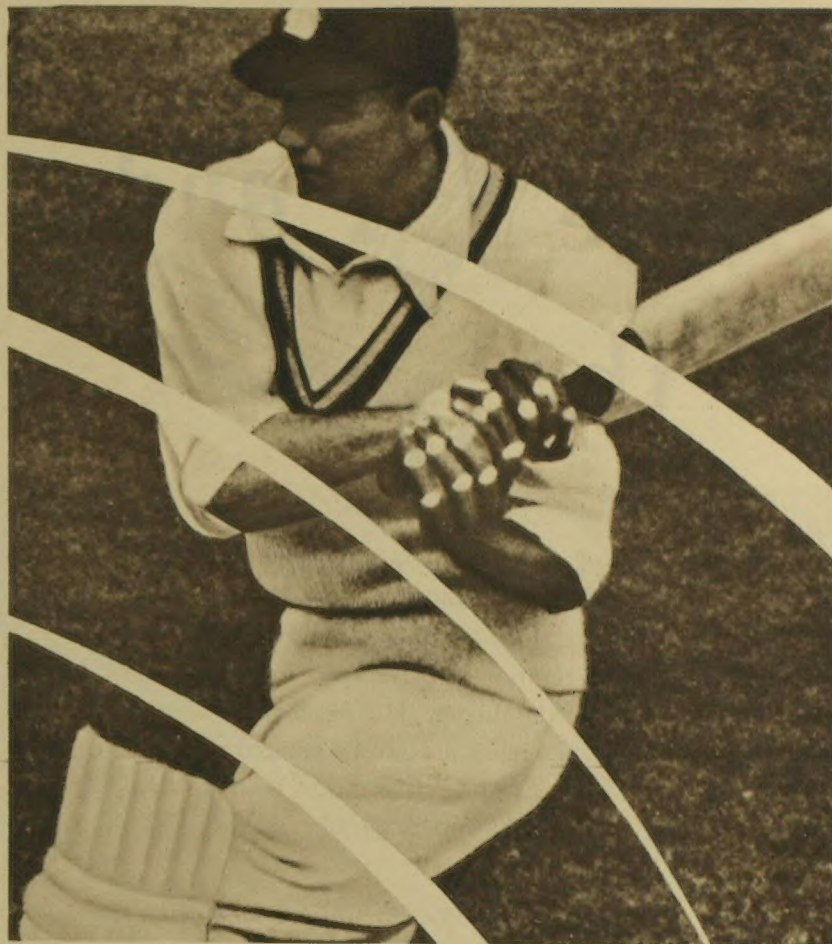
- ★ 52 BHP ENGINE
- ★ 4-SPEED GEARBOX with 2-speed transfer box giving 8 forward and 2 reverse ratios.
- ★ FOUR-WHEEL DRIVE
- ★ POWER TAKE-OFF at rear and centre with belt or shaft drive.

LAND - ROVER

**Britain's most
versatile vehicle**

MADE BY THE ROVER COMPANY LIMITED, SOLIHULL, BIRMINGHAM

CVS-71



The eyes signal the fast long-hop outside the leg stump. The heels pivot . . the shoulders are square . . the arms sweep round, and follow through . . the bat superimposes its weight upon the ball's own impetus. **IT ALL ADDS UP TO** a hook that scatters the spectators beyond the square-leg boundary.

UNITED WE STAND

The team which works for AEI is sixty thousand strong—
three times the strength of a British Army Division.

In a year these people turn out enough
electrical equipment to pay for a quarter of the nation's
meat imports. The companies of Associated Electrical Industries
working separately and together, pooling their knowledge,
their experience, and their resources, are a fine example
of co-ordinated effort for the public good.

These are the companies of AEI

Metropolitan-Vickers Electrical Co Ltd
The British Thomson-Houston Co Ltd
The Edison Swan Electric Co Ltd
Ferguson Pailin Ltd
The Hotpoint Electric Appliance Co Ltd
International Refrigerator Co Ltd
Newton Victor Ltd
Premier Electric Heaters Ltd
Sunvic Controls Ltd

Lubrication on your mind?



Use **ENERGOL** motor oil



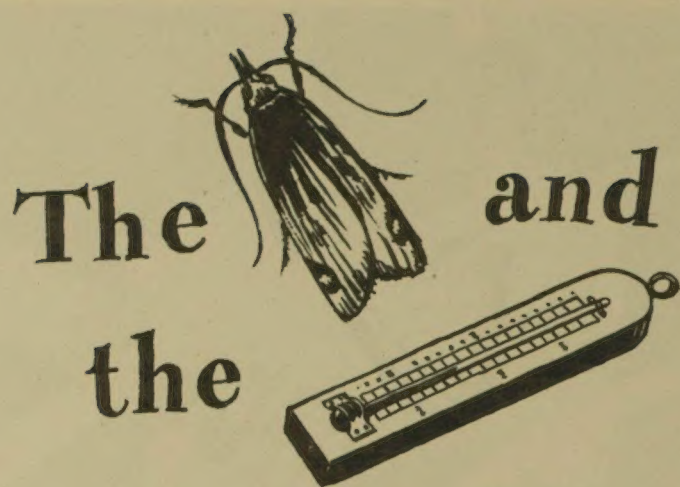
I couldn't be more of a laywoman.
But the maker of my car recommends Energol.
My garage owner uses it in his own car.
So I use it too. And as I find starting
easy all the year round, and rarely have
running trouble, I think you should use
ENERGOL, THE OILIEST OIL
says the woman driver.

Recommended by Rolls-Royce and leading British Motor Car Manufacturers
PRICE'S LUBRICANTS LIMITED

IT ALL ADDS UP TO

AEI

Associated Electrical Industries



Moth-grubs like fur. But moth-grubs dislike cold: in fact, at 36°-40°F. they lie harmless, and at 12°-16°F. they lie down and die.

So refrigeration is the answer to the storage problem of the furrier. He uses a cold room in which low temperature can be kept constant or varied at will. And refrigeration is the answer to a lot of other people's problems too!

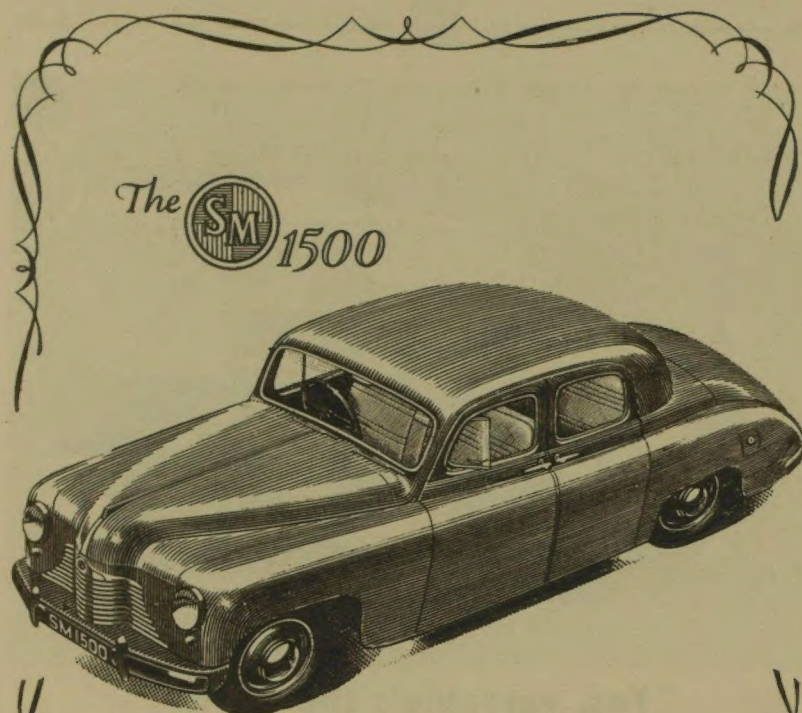
If you've a cooling problem, consult

FRIGIDAIRE

Regd. Trademark

the experts in refrigeration:
commercial, industrial, medical and household

FRIGIDAIRE DIVISION OF GENERAL MOTORS LIMITED
Stag Lane, Kingsbury, London, N.W.9. Telephone: COLINDALE 6541



*It looks a good car—
and it is a good car*

★ The Light Car... 'It meets an astonishingly wide variety of requirements... with performance it also offers running economy, which, in this day and age, is not unimportant.'

SINGER MOTORS LTD · BIRMINGHAM & COVENTRY

74A

"The Queen of Liqueurs"

CHARTREUSE

GREEN OR YELLOW—try both

**FOUR CENTURIES OLD . . .
FOUR REASONS FOR PERFECTION**

- ✦ The outstanding quality of its eau-de-vie—distilled only from the finest wines.
- ✦ The secret recipe, comprising the blending of 130 different herbs.
- ✦ The loving care taken by the Carthusian Monks in its production.
- ✦ The long rest in oaken casks ensuring its mature distinction.

Available at Wine Merchants and Stores.
Sole Importers:
J. R. PARKINGTON & CO. LTD.
161 New Bond Street, London, W.1.

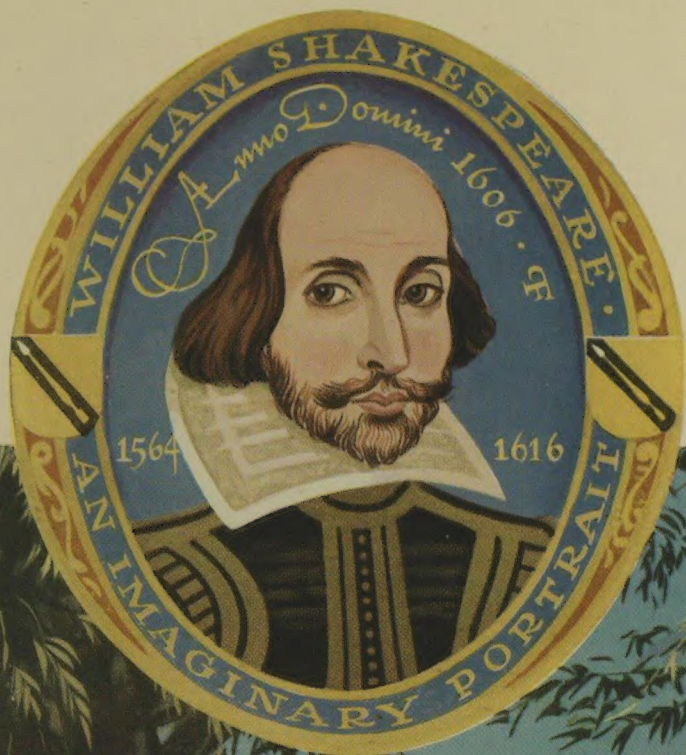
Bernard Weatherill Ltd
55, CONDUIT STREET, LONDON, W.1
Branches throughout the country
Clothes of Distinction for
Ladies and Gentlemen

BRITISH SEAGULL

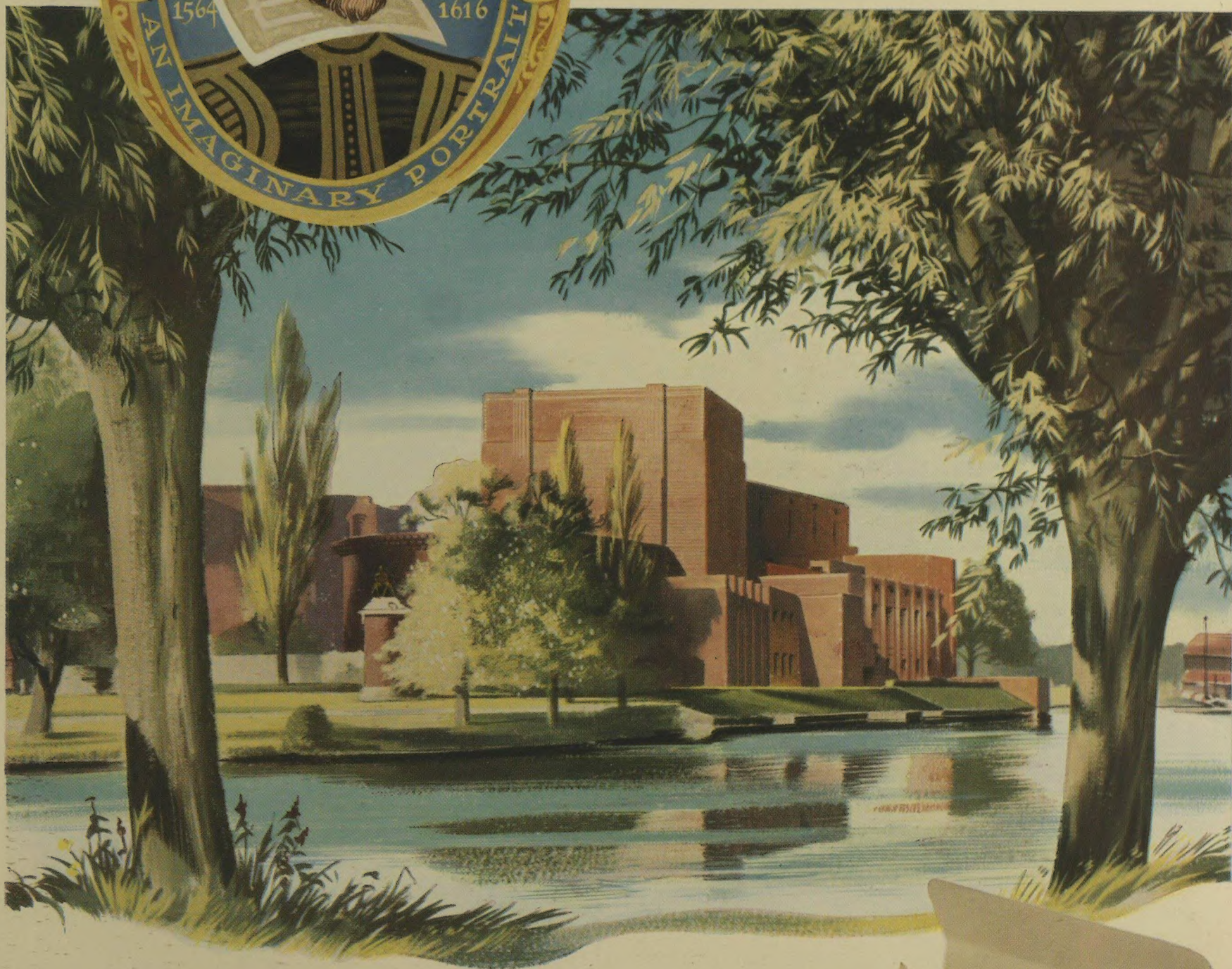
"The best Outboard Motor in the World"

THE BRITISH SEAGULL CO. LTD., POOLE, DORSET. Telephone: POOLE 818

BRITAIN'S HERITAGE—QUALITY



W^m Shakespeare



WHEN Shakespeare wrote his timeless plays, English literature was suddenly enriched. His genius will speak for many generations to come, and for many occasions. In a country prolific in great writers, he was the greatest of them all. The soil which fostered the great Bard fostered other talents in many other fields. In these, too, quality came to be the one standard by which things were judged. Today, in art, science and industry, the same ideal of quality still lives; the same high standard is the mark of continued public acceptance and approbation,

especially in

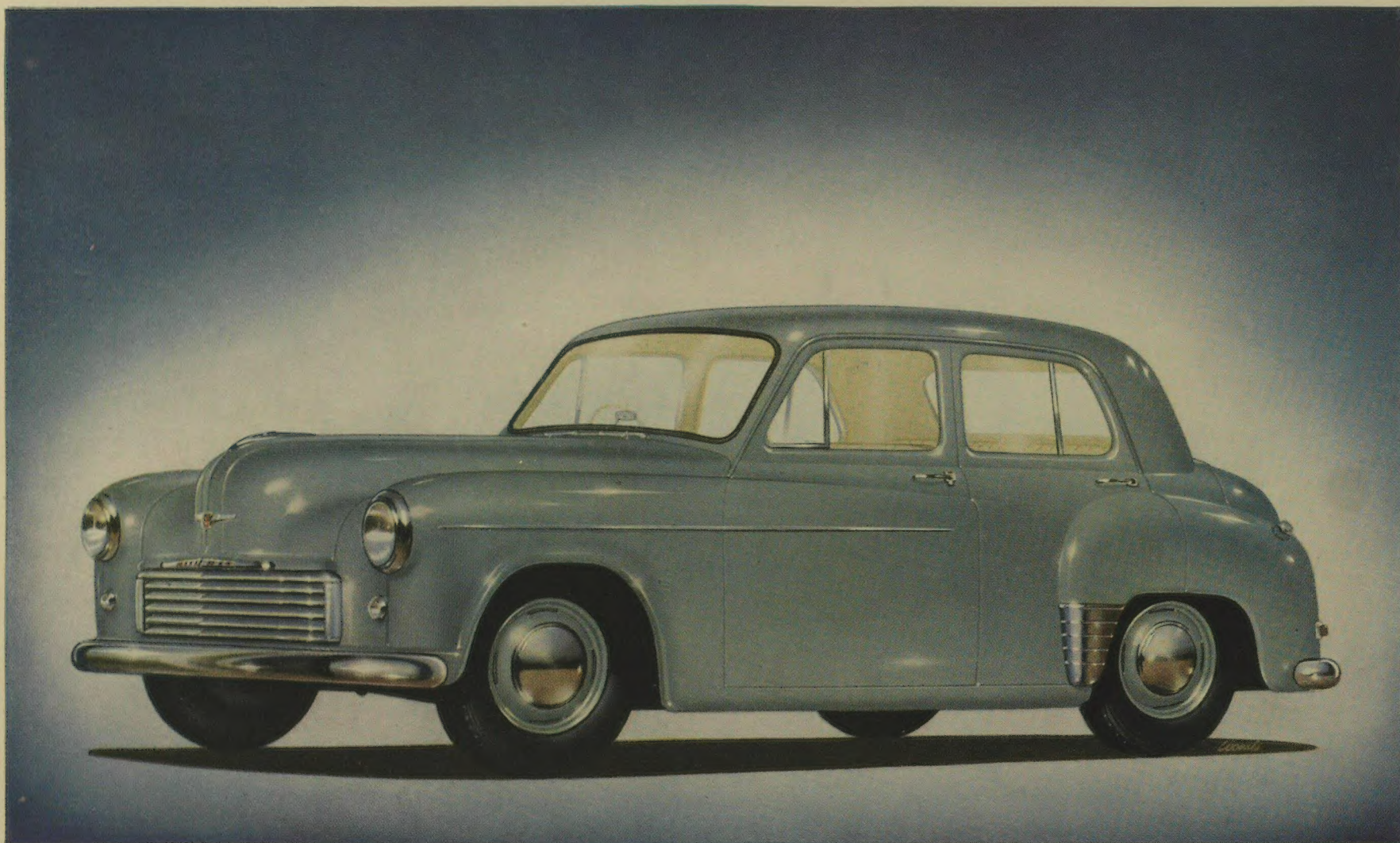
WILLS'S
Gold Flake
CIGARETTES



You get so much more in the MINX

The latest Hillman Minx gives you more headroom, more power with added refinements and a new range of highly attractive colour schemes. You get better-than-ever performance with the same economy, and new safety features such as double-dipping headlamps, lighter steering, and weather-proofed brake drums to complete 20 years' continuous development.

CRAFTSMAN BUILT BY THE ROOTES GROUP



Maintain the comfort, performance and dependability of your Hillman Minx, with the craftsman-service which only Hillman Dealers are equipped to provide.

- SKILLED FACTORY TRAINED MECHANICS
- SPECIALISED TOOLS AND EQUIPMENT
- MANUFACTURERS' GENUINE PARTS
- GUARANTEED FACTORY REBUILT UNITS

and you get so much more out of it

CRAFTSMAN SERVICED BY YOUR LOCAL HILLMAN DEALER

THE HILLMAN MINX

SALOON • CONVERTIBLE COUPE • ESTATE CAR

THE ILLUSTRATED LONDON NEWS

The World Copyright of all the Editorial Matter, both Illustrations and Letterpress, is Strictly Reserved in Great Britain, the British Dominions and Colonies, Europe, and the United States of America.

SATURDAY, JUNE 14, 1952.



"LONG MAY SHE REIGN": QUEEN ELIZABETH II., SOVEREIGN, AND COLONEL-IN-CHIEF OF THE FIVE REGIMENTS OF FOOT GUARDS, DURING THE QUEEN'S BIRTHDAY PARADE OF JUNE 5.

On June 5, the Queen's official birthday, her Majesty took part in the first great public occasion of her reign since the ending of Court Mourning—the Queen's Birthday Parade of the Brigade of Guards, with the Ceremony of Trooping the Colour. Other pictures in this issue show the sequence of events; here we show Queen Elizabeth herself, in scarlet tunic, blue riding skirt and tricorn with black cockade, but no plume, and bearing the badge of The Scots Guards. Crossing her Majesty's tunic is the blue riband of the

Garter, and on her left breast is the diamond Star of the Garter, with, above, her medals, which included two Canadian ones. Since the Colour trooped was that of the 2nd Battalion of The Scots Guards, the buttons on her Majesty's tunic are arranged in groups of three. The horse she rode, side-saddle, was the police horse *Winston* (which she rode last year when deputising for her father), and it will be seen that the horse has two badges of The Scots Guards on its harness.



By ARTHUR BRYANT.

SHOULD broadcasting and television be State monopolies? Should culture, entertainment and ideas on the air be imposed by superior authority, or should the public be permitted to choose for itself? A great deal of grave debate has been had on the matter in both Houses of Parliament, and some of their Lordships in particular have evoked the highest authorities for their respective causes, most of them in opposition to the Government's proposals. The Lord Chancellor, in support of them, even eloquently quoted Milton's: "Methinks I see in my mind a noble and puissant nation rousing herself like a strong man after sleep"—though in what way this was applicable to a future of television programmes sponsored by a firm of blacking manufacturers or an amalgamated haberdashery store must, I think, have been clearer to his hearers in the debate than to the readers of his speech in Hansard. I am all for a puissant nation rousing itself—it needs to at the present moment very badly—but I doubt if this particular expedient will go very far to awaken it. The most we are likely to obtain from it is a few more coons and crooners on the air.

The truth is that the argument Milton applied to books hardly applies to broadcasting. I wish it did, for, like Milton and Lord Simonds, I am a great believer in intellectual fresh air. Nothing is more conducive to the sleep of death—and mediocrity—than the control of art and thought by a close corporation; an occasional stone through the windows of Broadcasting House (and of many another so-called public or semi-public organisation) would probably invigorate everyone. Barnacles are an offence in any walk of life; in the arts they are the grave, and the grave always yawns. But Big Business corporations, in my experience—the kind, at any rate, that could afford to sponsor television programmes—are almost, or just as much, close corporations as bodies like the B.B.C. or the British Council. They are repositories of privilege and power, and they exude, as the repositories of privilege and power do in all ages, an atmosphere of cloying and heavy self-congratulation and self-justification. "We are sure you will agree," they assure us in their tedious and tendentious communications: an assumption that always evokes in my protestant soul a passionate: "I am quite sure I never will!" In what form are such ponderous bodies likely to foster freedom of opinion and ideas? They do not want freedom of opinion and ideas; what they want is for the public, bemused by mass suggestion, to buy their wares in ever-growing quantities and so increase still further their power and prestige. Freedom for the individual—the only freedom that has any reality—will never come out of that stable.

When Milton wrote his "Essay in Defence of Unlicensed Printing" things were very different. Anyone with a few pounds to spare could set up a printing-press and arrange with a bookseller to print his opinions. He could not, of course, like a modern mass-advertiser, hope to influence a large and immediate audience. But he could, and did, have his chance, and a fair one, of broadcasting the seed of his ideas in a field where, if they were sufficiently germinative, they might root and spread. This is what Milton meant when he pleaded that all books, good, bad and indifferent—though I do not think he comprehended Papist or atheist books in his sweeping tolerance—should be allowed by the State to be published. But to refer, as the Lord Chancellor did in the Broadcasting debate, to "the evils which arise if men cannot speak freely to one another, whether on the printed page or, as now, through the medium of the air," seems to me, with all deference to so eminent an authority and thinker, a little misleading. I doubt, for instance, if the advocates of Social Credit or Communism will find it any easier to obtain broadcasting or television time under a system

of sponsored programmes than under the present one? I should even be a little surprised to discover that the Lord Chancellor and his colleagues wished them to do so. Perhaps I am wrong in this?

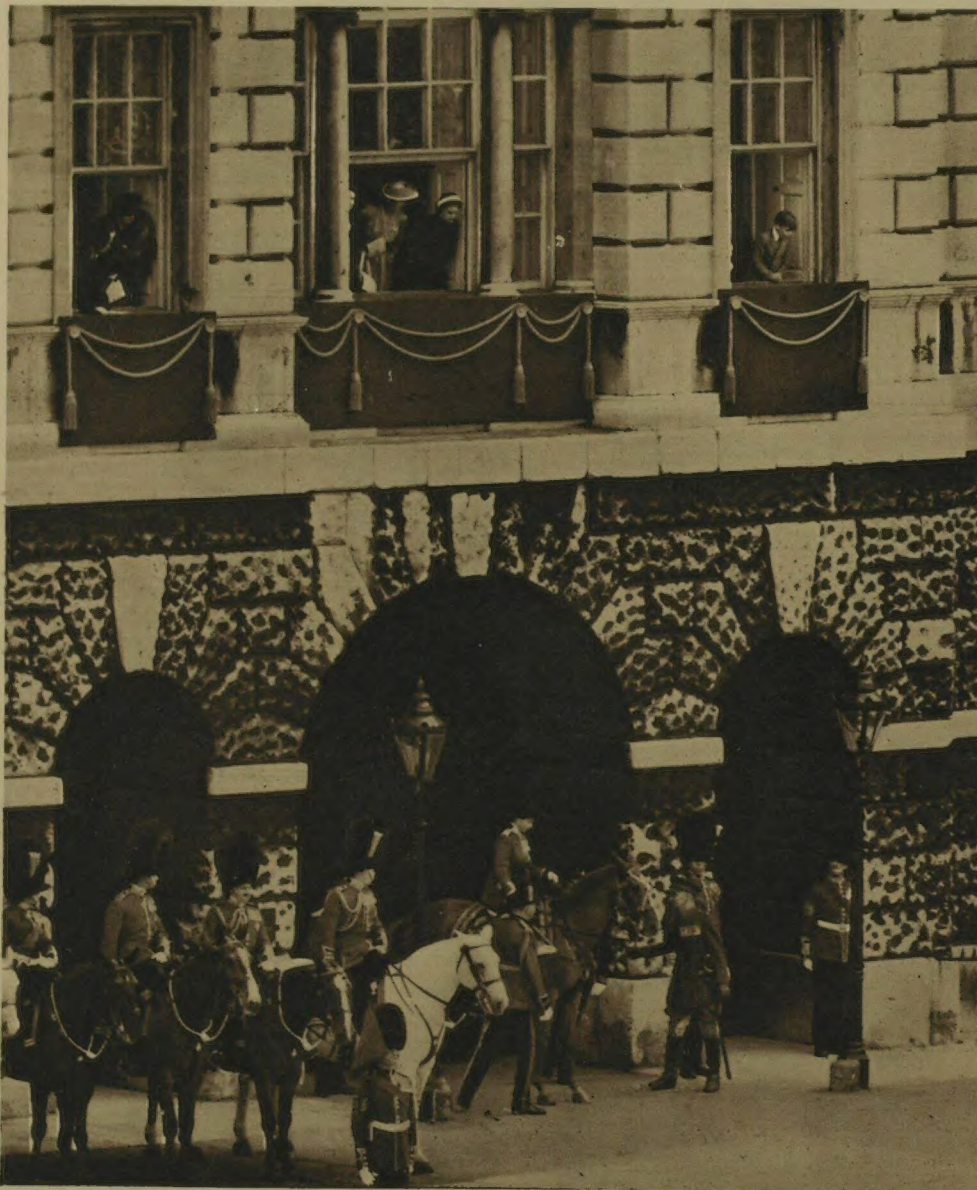
The greatest advantage in allowing sponsored programmes is, I believe, the benefit it would afford of a wider economic freedom for the artist and technician. As artists and technicians—particularly the former—are allowed under the modern State so little economic freedom, I feel there is much to be said for it on this score. I do not believe that the competition of a commercial network would put the B.B.C. any more on its mettle; or, if it did so, it would, I fear—as did so many of the speakers in the debate—be on a baser metal—to coin a vile pun! But it would a little diminish the power of a State corporation to dictate its terms to those who earn their living by the arts. It would give them at least a choice of patrons instead

of only one. One of the most deplorable tendencies for artists, in this vulgar, compulsion-loving age so unfriendly to artists, is the growing habit among public and semi-public bodies, who would not dream of trying to underpay the solicitors, accountants or electricians who work for them, of offering fees for artistic work far below those prevailing in the commercial market-place for such work. This is an inversion of the rôle of patron which, in an era when the artist is sorely in need of patrons and when the State's power is steadily growing, threatens to extinguish the arts altogether. This, indeed, may be the aim of the State, or rather of the higher bureaucracy that controls it; but at least the artist has reason to support any proposal which may make him a little less dependent on an authoritarian monopoly. I was about to add the adjective "philistine," when I remembered that a sponsoring commercial corporation would almost certainly be still more philistine.

The real weakness in the sponsored programme lies, I believe, in the fact that broadcasting has so far been conceived in this country—rightly, as I think—as a means for creating and fostering an attitude to life. It was so conceived and interpreted by Lord Reith, and whatever defects that great man may have had as an administrator—and it is argued by some that the present excessive size of the organisation is, at least, partly his responsibility—no greater service to the community than his has been done in our time. He has given Britain, just when it most needed it, a great educational, cultural and moral institution, and anyone, like the writer of this page, who—unlike a busy politician or administrator—has occasion and opportunity to listen to its programmes regularly, will understand what I mean. After Lord Trenchard, who made the Royal Air Force, I can think

of no living Briton who has created anything so vital to our future existence and welfare as a nation as Lord Reith. I find it a little hard to understand why a Conservative administration should have chosen to open the door to a principle so opposed to the most historic principle of Conservatism as this utilitarian denial of national responsibility for national beliefs and standards. Freedom for the individual is a splendid ideal, even though, historically, it is more a Liberal than a Conservative one. But freedom for Big Business is not freedom for the individual, and frequently it is not even compatible with it. Benjamin Disraeli, the greatest of all English Conservatives, placed as the first of Conservative interests the protection of the national character: that is, of the people's religion, of the people's health, of the people's sense of honour, of the people's moral and cultural standards and of the people's patriotism. I hope that when the time comes to implement the proposals of the new White Paper on broadcasting, a Conservative Government will think very seriously before it entrusts these to any body not responsible to itself.

THE BIRTHDAY PARADE: HER MAJESTY'S RESTIVE HORSE.



THE QUEEN AT HORSE GUARDS' ARCH: Winston, her mount, having become restive, an equerry and officers of the Royal Mews are shown holding him before loosening the saddle girths.

Winston, the Metropolitan Police horse which carried her Majesty last year when, as Princess Elizabeth, she deputised for her father, his late Majesty, at the Birthday Parade, was again her mount for the first Birthday Parade she has taken as a reigning Queen. He is usually extremely well-mannered, but after her Majesty had taken up her position in front of the Horse Guards' Arch on June 5, after riding along the Mall from Buckingham Palace, he became restive and backed towards the arch. The Queen, who is an excellent horsewoman, was not disturbed, but two officers of the Royal Mews and an Equerry advanced, held the horse, and after a moment's consultation, the saddle girths were loosened. Winston then remained quiet throughout the remainder of the ceremony. In accordance with her Majesty's wish the saddle girths were tightened before she rode back to the Palace. Our photograph shows the Princess Royal and Princess Margaret looking down from the central window of the Horse Guards' building. Queen Elizabeth, the Queen Mother, also watched the ceremony from this window, but is not visible in our photograph. Prince Richard of Gloucester, younger son of the Duke and Duchess of Gloucester, is at the window on the right.



READING THE PROCLAMATION "DECLARING HER MAJESTY'S PLEASURE TOUCHING HER ROYAL CORONATION AND THE SOLEMNITY THEREOF": GARTER KING OF ARMS (SIR GEORGE BELLEW) READING FROM THE PARCHMENT IN FRIARY COURT, ST. JAMES'S. ON HIS LEFT, THE EARL MARSHAL; AND ON EITHER SIDE THE OFFICERS OF ARMS.



THE LAST OF THE FOUR PROCLAMATIONS IN LONDON, WITH CLARENCEUX KING OF ARMS (SIR ARTHUR COCHRANE) READING ON THE STEPS OF THE ROYAL EXCHANGE. BETWEEN THE OFFICERS OF ARMS AND THE RANKS OF GUARDSMEN STAND THE PIKEMEN OF THE HONOURABLE ARTILLERY COMPANY IN THEIR TRADITIONAL UNIFORM.

THE PROCLAMATION OF "HER MAJESTY'S PLEASURE TOUCHING HER ROYAL CORONATION AND THE SOLEMNITY THEREOF."

On June 7 the Coronation Proclamation was read at the four traditional sites in London—St. James's Palace, Charing Cross, Temple Bar and the Royal Exchange. This proclamation, which declares "Her Majesty's Pleasure touching her Royal Coronation and the Solemnity thereof," reaffirmed the date chosen—Tuesday, June 2, 1953—announced the formation of the Court of Claims and called upon all subjects with traditional duties in connection with the Coronation that they "do duly give their Attendance at the said Solemnity." The proclamation was

read first at St. James's, and the cavalcade of the Officers of Arms next proceeded to Charing Cross, where Lancaster Herald, Mr. A. G. B. Russell, read the proclamation. At Temple Bar, after the traditional challenge by the City Marshal, the proclamation was read by Norroy and Ulster King of Arms, Sir Gerald Wollaston; and the procession, now augmented by the Lord Mayor and the City dignitaries, moved to the Royal Exchange, where Clarenceux King of Arms, Sir Arthur Cochrane, read the proclamation for the fourth time.



BESIDE THE WRECKAGE OF THE CRASHED B.O.A.C. HERMES AIRLINER IN THE DESERT: THE STEWARDESS, MISS MONICA OSBORN, WITH TWO OF THE AIRLINER'S CREW.

AN ORDEAL BY SUN AND SAND: THE STORY TOLD IN PHOTOGRAPHS, ILLUSTRATING THE



THE FIRST ASSISTANCE TO REACH THE WRECKED AIRCRAFT WAS THAT OF SOME TOUAREG TRIBE MEN, WHO ERECTED A DESERT TENT.

OF THE HERMES AIR CRASH IN THE SAHARA, COURAGE OF THE PASSENGERS AND CREW.



PASSENGERS AND CREW OF THE WRECKED AIRCRAFT SHELTERING FROM THE BLAZING SUN IN THE TOUAREG TENT.



VARIOUS SUPPLIES WERE DROPPED FROM THE AIR TO THE PARTY IN THE DESERT WHEN THE AIRCRAFT CRASHED; AND HERE ONE OF THE PARTY IS SIGNALING WITH A LIGHT.



THE WOMAN PASSENGER WHO SHARED THE DANGERS AND TRIALS OF THE DESERT: MRS. GURNEY WITH HER SIX-MONTH BABY, WHICH SHE IS MUFFLING AGAINST THE SAND AND HEAT.



THE STEWARDESS, A MEMBER OF THE CREW, AND A TOUAREG LEAVING THE GROUND S.O.S. SIGNAL WHICH HAD BEEN IMPROVISED WITH CUSHIONS AND LUGGAGE FROM THE AIRCRAFT.

A STORY of ordeal in the scorching Sahara Desert started on May 26, when a B.O.A.C. four-engined *Hermes*, with ten passengers and a crew of eight, made a forced landing in French West Africa at a spot south of Atar, and about 150 miles south-east of Port Etienne. The aircraft, which was bound from London to Lagos, was about 1300 miles off its course. The stranded passengers and crew included two women, one was Mrs. Frank Gurney, a young mother with her six-month-old baby; the other was the stewardess, Miss Monica Osborn. Three people were injured during the landing, but none seriously. The heat—120 degrees Fahrenheit—and the driving sand were almost

(Continued opposite.)



THE WRECKAGE OF THE B.O.A.C. HERMES AIRLINER, AS IT LAY ON THE SAND. THE PORT WING WAS TORN OFF AS THE AIRCRAFT



AFTER ITS FORCED LANDING IN THE DESERT. THE PORT WING CAME TO REST ON THE DESERT.



MRS. GURNEY AND HER BABY SHELTERING IN THE BROKEN SHADE OF A SHRUB. THE BABY WAS A SOURCE OF INTEREST, AND INDEED STRENGTH, TO ALL DURING THEIR TRIALS.



A CLOSE-UP OF THE WRECKAGE OF THE AIRCRAFT, SHOWING WHERE THE PORT WING WAS TORN AWAY. ITS INTERIOR GREW TOO HOT TO PROVIDE SHELTER FOR THE PARTY.

(Continued) overpowering, but the marooned travellers were sighted by a French aircraft, and on the following day, May 27, a French doctor, two male nurses, food, clothing and medicine were dropped by parachute. For seven days food, water and supplies were dropped at regular intervals. Eventually, aided by camels, the party made their way in the blinding heat to an oasis about twenty miles away. After this gruelling journey the party was eventually evacuated by air from an improvised landing strip near the oasis, the two women and the baby being the first to be rescued. One of the crew, First Officer E. M. Haslam, died from the effects of the sun and was buried in the desert.



ONE OF THE PARTY BY THE WRECKED AIRCRAFT RUNNING TO COLLECT SUPPLIES DROPPED BY PARACHUTE. SUPPLIES INCLUDED MILK FOR THE BABY.



THE FRENCH MEDICAL TEAM WHICH CAME OUT TO THE AID OF THE PARTY SEEN WITH CREW AND PASSENGERS BESIDE A HEAP OF SUPPLIES AND A USED PARACHUTE.

SEALING OFF BERLIN'S COMMUNIST RADIO H.Q.



TYPICAL OF MANY SMALL INCIDENTS BY WHICH THE RUSSIANS ARE SEEKING TO MAKE TROUBLE IN BERLIN: A DITCH BETWEEN THE RUSSIAN (LEFT) AND FRENCH SECTORS.



THE COMMUNIST BROADCASTING STATION—WHICH STANDS INSIDE THE BRITISH SECTOR—WITH A WHITE LINE TO INDICATE THE CORDON PLACED ROUND IT BY BRITISH TROOPS.



BRITISH TROOPS, MILITARY POLICE AND (EXTREME RIGHT) WEST BERLIN POLICE MAINTAINING THE CORDON ROUND THE COMMUNIST RADIO STATION IN THE BRITISH SECTOR.

As the Russians and East Germans in Berlin had been endeavouring to make the operation of all border districts and especially enclave districts as difficult as possible, on June 3 the British authorities sealed off the Russian Zone radio station which stands in an enclave in the British sector of the city. The whole block (as is indicated in the centre picture) was surrounded with barbed wire and the block itself was guarded by 100 troops of the Royal Scots, twenty Military Police and 200 West German police. Those inside the radio station were notified that they were free to leave, but would not be allowed to return, and no one was allowed to enter the block. Cables connecting the radio station with the transmitter (which is outside the Western Sectors) were not, however, severed, and the broadcasters (inside the building) continued to broadcast and, indeed, to dramatise their own situation. At the date of writing, none of the "besieged" had left.

"A GREAT ASSET": BRITISH TROOPS ON KOJE.

On May 25 B Company, The King's Shropshire Light Infantry, arrived on Kojé Island to assist in garrisoning the island and were allotted Compound 66 as their special responsibility. On May 29 a party of U.S. military police who had entered the compound to pull down two huts used as the "headquarters" by the militant Communist prisoners were surrounded by demonstrators and a detachment of the K.S.L.I. went to their assistance. Surrounded by U.S. troops wearing respirators and with fixed bayonets, the men of the K.S.L.I. pulled down the huts and uncovered a hidden cache of papers, hand-made knives and U.S. Army rations. The detachment then withdrew, having accomplished their mission without violence. When told of the completion of the operation General Boatner, the U.S. Camp Commander, remarked: "Those British boys are a great asset." To ensure that the prisoners are not digging tunnels under the wire, ditches are being excavated down to water-level by means of mechanical excavators.



MARCHING PAST COMPOUND 66, WHICH IS NOW THEIR RESPONSIBILITY: BRITISH TROOPS ON KOJE ISLAND, WHERE THEY HAVE ALREADY PROVED TO BE "A GREAT ASSET."



REMOVING THE DÉBRIS OF A HUT USED AS THE COMMUNIST "HEADQUARTERS" IN COMPOUND 66: MEN OF THE KING'S SHROPSHIRE LIGHT INFANTRY AIDING U.S. TROOPS.



WEARING RESPIRATORS AND WITH FIXED BAYONETS: U.S. TROOPS GUARDING MEN OF THE KING'S SHROPSHIRE LIGHT INFANTRY ENGAGED IN DESTROYING THE COMPOUND "HEADQUARTERS."

THE SERVICES' SHOW: FEATURES OF THE 1952 ROYAL TOURNAMENT.



CLIMBING AN ALMOST VERTICAL "CLIFF" FACE, 85 FT. HIGH: ROYAL MARINES COMMANDOS TAKING PART IN A RAID ON AN ENEMY-HELD COASTLINE.



ONE OF THE MOST POPULAR FEATURES OF THE ROYAL TOURNAMENT: THE FIELD-GUN COMPETITION IN PROGRESS, SHOWING THE EQUIPMENT BEING TAKEN ACROSS A 30-FT.-WIDE "BOTTOMLESS" CHASM.



ALL THE THRILLS OF A FIREWORK DISPLAY, WITH NONE OF THE DANGERS: THE ILLUMINATED CLUB-SWINGING DISPLAY BY THE NO. 7 SCHOOL OF RECRUIT TRAINING, ROYAL AIR FORCE.



ROYAL INTEREST IN A R.A.F. POLICE DOG: H.M. THE QUEEN LEAVING EARL'S COURT AFTER ATTENDING THE OPENING PERFORMANCE OF THE TOURNAMENT.



"TROOPING THE TOY TOWN BANNER" AT THE ROYAL TOURNAMENT: THE FINALE OF THE DISPLAY GIVEN BY ENLISTED BOYS OF THE ROYAL ARMY ORDNANCE CORPS BOYS' TRAINING SCHOOL, WHICH WAS FORMED IN SEPTEMBER, 1950, AND IS SITED ON THE N.E. SHORE OF THE SOLENT AT GOSPORT.

On June 4 H.M. the Queen, accompanied by the Duke of Edinburgh, attended the opening performance of the Royal Tournament at Earl's Court (June 4-21). The Royal Tournament, now in its sixty-second year, has in its programme many of the established features which year after year never cease to thrill the spectators, among them the naval field-gun competition, in which rival teams race 12-pdr. guns over walls and across a 30-ft.-wide "bottomless" chasm; the Musical Drive by The King's Troop, R.H.A.; and the Musical Ride

by the Household Cavalry. Recently introduced displays, which in turn are becoming favourites with the spectators, include the R.A.F. Police dogs and their handlers of the Provost branch of the Royal Air Force; and the amazing trick-riding by despatch riders of the Royal Signals Training Centre at Catterick. The main display of the Tournament represents a raid against an enemy-held coastline by Royal Marines Commandos. These men climb an almost vertical "cliff" to reach their objective and use a variety of specialised equipment.

A NOT SO INNOCENT ABROAD.

"BOSWELL IN HOLLAND, 1763-1764"; EDITED BY FREDERICK A. POTTLE.*

MORE than a hundred years ago Lord Macaulay wrote his famous review of Croker's edition of Boswell's "Life of Johnson." It was a brilliant, coruscating essay, as Macaulay's always were; and it ended in a paradox, much, probably, to Macaulay's satisfaction. Croker, who made a hopeless start in Macaulay's eyes by being (as, indeed, was Johnson) a notorious Tory, was exposed as a thoroughly

An Appreciation by SIR JOHN SQUIRE.

found at Castle Malahide, in Ireland, Lady Talbot de Malahide being a descendant of Boswell. These were acquired by Colonel Isham, of America, who employed that exquisite scholar, the late Geoffrey Scott, to edit them, in a sumptuous limited edition. Not all the Malahide papers reached Geoffrey Scott. In New York, in 1929, he told me (as he had formerly hinted to me in Claridge's) that some papers had been destroyed as being too indecent for publication: after reading the "London Journal" published two years ago, my imagination boggles about the contents of the suppressed manuscripts. But there was a vast bulk of material. And it is still, apparently, coming to light.

The "London Journal" was found at Fettercairn by Professor C. Collier Abbott. Now we have a continuation about Boswell in Holland. He kept a diary there which has been lost; although I shouldn't be surprised, Boswell being so posthumously persistent, if it turns up in a fried-fish shop, anywhere between here and Vladivostok. But in the absence of a diary Professor Pottle has been able to piece together all sorts of documents which make the equivalent of a diary. A small portion was printed by Geoffrey Scott; "but the greater part of the contents of this volume now appears for the first time." There is more to come.

I wonder what Macaulay would say about it all. Boswell certainly leaps to the eye as a person standing on his own feet, and not as a mere appendage to Johnson. He was an extraordinary person, and certainly much preoccupied with himself. He tried to sort himself out by projecting himself as all sorts of different characters. He was a self-conscious chameleon, looking at himself, in all his various changes, in a mirror. In the "London Journal" he was essaying the rôle of a man-of-the-world and a rake, a rake of the more squalid kind, in order to discover what sort of impression Mr. Boswell, in that sort of guise, would make on himself and society. In this volume he takes another part: he is too learned and completely

virtuous, though still the man of the world. He was both puppet and puppet-master, and he put all his thoughts and tricks on paper; for the benefit of posterity, I think, for he had no intention of being forgotten.

"When I enter an assembly, I appear to be a young man of family on my travels, elegantly dressed in scarlet and gold. I am seen to chat pleasantly with the ladies of wit and beauty; I am seen to play a game of cards and to be as fashionable and as frivolous as the rest. No doubt, therefore, it would seem safe in talking to me to make fun of the author of a dictionary as being a heavy man; it might even be supposed that in talking thus one would be paying a compliment to a man of vivacity, and that he would be charmed to hear the most piquant witticisms directed against a man so different from himself. It might seem that in abusing the blockhead one would be praising the man of genius. But how taken in they are when they learn that the blockhead and the man



THE TOWER OF THE CATHEDRAL AND PART OF THE CATHEDRAL SQUARE, UTRECHT, AS SEEN FROM THE WEST. FROM A WASH DRAWING IN INK BY J. DE BEYER, 1746. BOSWELL'S ROOMS, WHICH CANNOT BE SEEN FROM THE ARTIST'S VANTAGE-POINT, WERE AT THE WEST END OF THE SQUARE AND FACING THE TOWER.

incompetent editor. And as for the book itself, it was described as a superb biography written by a complete ass.

"There," as the saying goes, "the matter rested" for generations. Superior persons, contemplating Boswell's poses and follies, tended to agree with Macaulay, maintaining that Boswell's supreme biography was just "one of those things," unaccountable, and mysteriously ordained. Others saw that the "Life" revealed not merely a power of recording things, but a talent for the selection of the significant, an acute perception of everything said in his presence, and a remarkable gift for "composition" in the architectural or pictorial sense. The barren dispute might have gone on until the Greek Kalends. But then things began to come to light which put Boswell on the map by virtue of his own writings and personality. First of all, there was the correspondence with Temple, which was discovered in a shop in Boulogne being used for wrapping up the provender which the shop supplied. I am acutely aware of the possibility of that sort of thing happening. Five-and-twenty years ago I received a letter from a lady in Huntingdonshire who said that she had acquired a three-year-old article of mine on a piece of paper wrapped round a lump of cod, that she had casually glanced at the printed words, and that she had been thrilled to discover that there was one person in the world who agreed with her about the writings of Monsieur Je-ne-Sais-Quoi. I sent back a "Dear Madam" letter, thanking her from the bottom of my heart. Whether or not she answered I do not remember: but had I been James Boswell I should have at once concluded that I had found a "soul-mate" and dashed off, in his time by post-chaise, in mine by motor-car, to find possible disillusionment.

Well, those letters to Temple came to light first. Then, about thirty years ago, the news broke upon the world that a vast body of Boswell MSS. had been



MENTIONED BY BOSWELL IN HIS JOURNAL WRITTEN IN HOLLAND: ST. CATHARINE'S GATE, UTRECHT. AN ENGRAVING AFTER J. DE BEYER, 1736.

of genius are one and the same! How surprised they are when they learn that I am writing a dictionary myself!

Once more he is in a new rôle: he is to be a lexicographer, even as Johnson. His dictionary was to be a Scots dictionary, containing only words proper to Scotland: "I shall not put into it a single word which is recognised as English; and to determine that, I shall not count as English any word which has not been ratified by the authority of Mr. Johnson. To qualify myself to trace the etymologies, I am applying myself to the European languages, and I hope to acquire a sufficient knowledge of them. But I shall not stop there. I shall not trust to my own labours alone. I shall establish a literary correspondence with scholars in different countries. I shall send them from time to time lists of words, and they will send them back to me with conjectures on their origins." What dreams he had, seeing himself now as a conquering warrior (though, had he succeeded in getting into the Guards, I would wager he would have lived up to it in battle) and now as dictionary-maker. This dictionary was never completed. He showed Johnson a part of it. "The manuscript (which probably was never extensive) was sold for sixteen shillings in the sale of the library of his son James in 1825, and has not been reported since."

Being by Boswell, it probably will turn up yet, and occasion still more publications, editions de luxe and commentaries. As the centuries lapse there is no way more certain of achieving established fame than the way of leaving a lot of papers behind. Were we to discover the diary of one of the slaves who built the Pyramids, giving a Pepysian account of his daily wages, labours, pleasures, worries, and speculations about this life and the next, he would stand out in our historical memory more prominently than any Rameses. And Boswell, on his own merits (quite apart from those of the exquisite letters of Zélide here printed) has achieved his aim. His absurd, winning, [repulsive, interesting figure looms larger and larger. A few more publications of this sort and the Kremlin will be claiming him as a Russian.



"ZÉLIDE ENTERED THE WORLD NINE DAYS BEFORE JAMES BOSWELL. SHE OUTLIVED HIM BY TEN YEARS. FOR A BRIEF MOMENT THEIR PATHS CROSS; HE IS ILLUMINATED FOR US IN THE CLEAR LIGHT OF HER INTELLIGENCE, AND ENACTS FOR US ONE OF HIS MOST ENGAGING COMEDIES": BELLE DE ZUYLEN (ZÉLIDE) ABOUT 1766.

From a drawing by Maurice Quentin de La Tour, in the Louvre.

Illustrations from the book "Boswell in Holland, 1763-1764"; by Courtesy of the Publisher, William Heinemann Ltd.

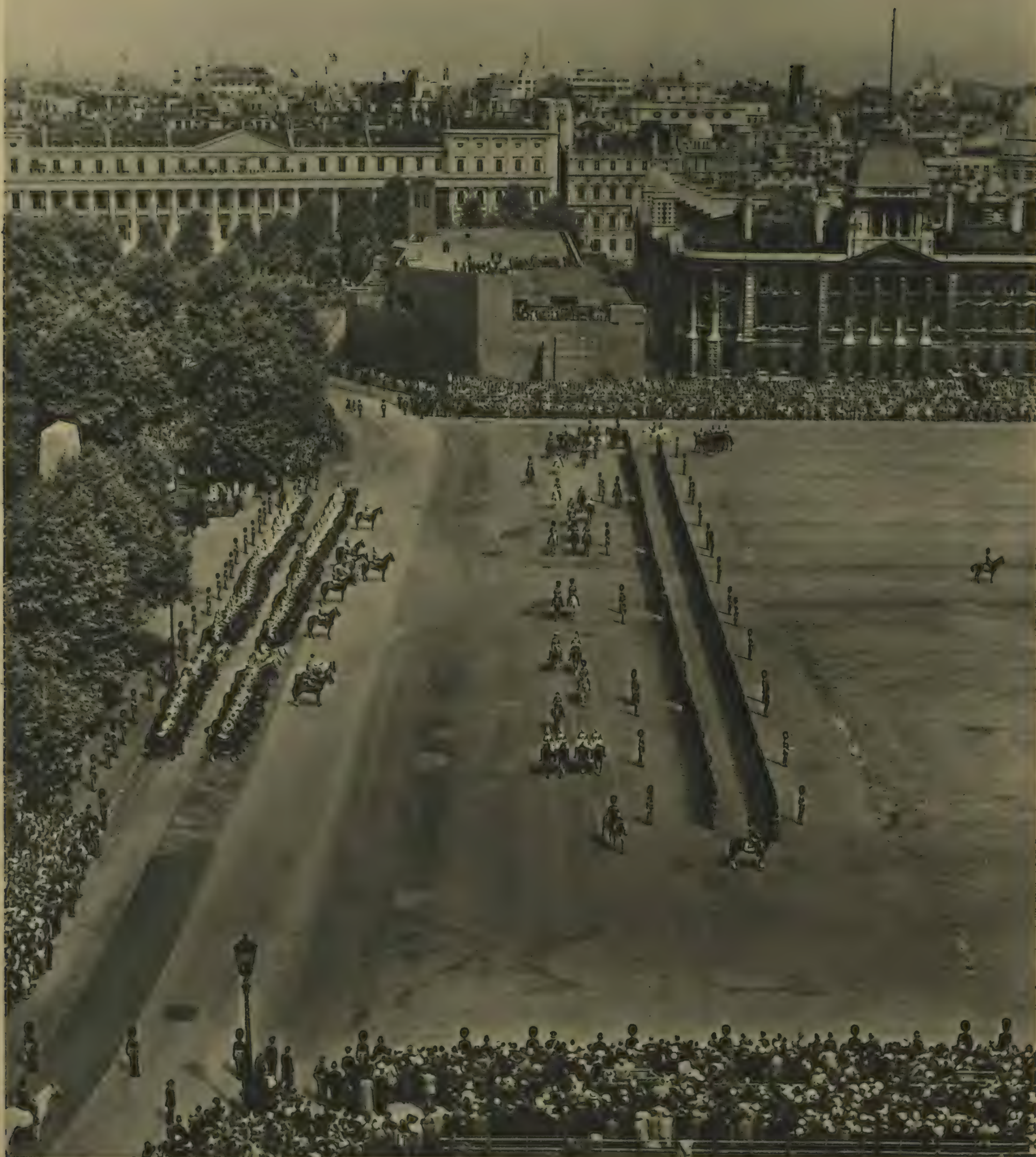
* "Boswell in Holland, 1763-1764: Including his Correspondence with Belle de Zuylen (Zélide). Edited by Frederick A. Pottle, Sterling Professor of English, Yale University. Illustrated. (Heinemann; 25s.)



LONDON'S GREAT OUTBURST OF LOYALTY AND LOVE FOR THE YOUNG QUEEN: PART OF THE HUGE CROWDS, WHICH WITNESSED THE QUEEN'S BIRTHDAY CELEBRATIONS, LEAVING THE MALL AFTER HER MAJESTY HAD RIDDEN BACK TO BUCKINGHAM PALACE.

Our photograph was taken from the top of Admiralty Arch on June 5, the Queen's official birthday, just after the Queen had ridden back along the Mall to Buckingham Palace after the ceremony of Trooping the Colour. When it is realised that the length of the Mall, from the Admiralty Arch to the Victoria

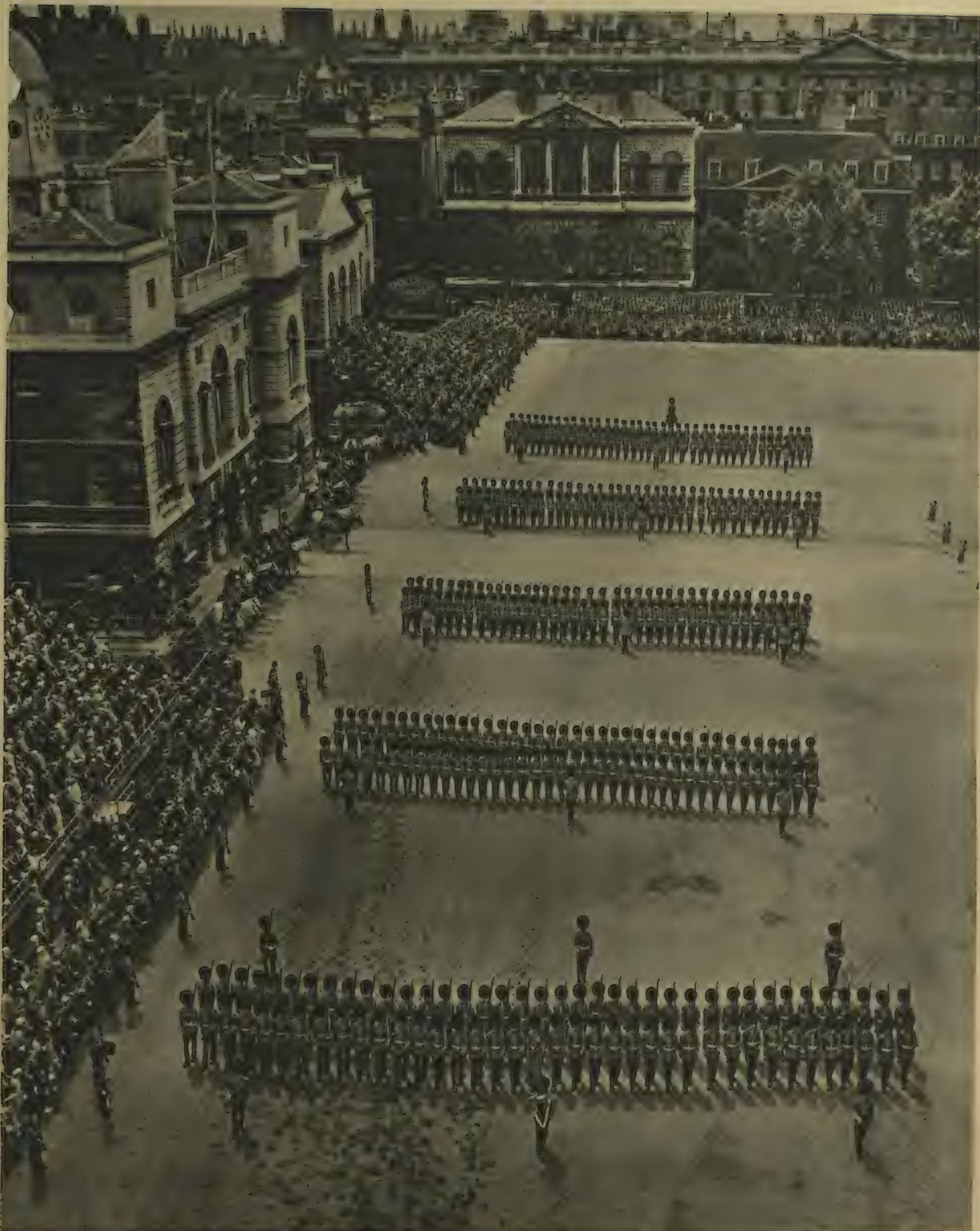
Memorial (which can be seen in the distance in front of Buckingham Palace), is about 1000 yards, and that the whole length of the carriageway is packed with spectators, some idea can be gained of the vast crowds which came to witness this first great ceremonial of the young Queen's reign after the end of Court mourning.



THE FIRST BIRTHDAY PARADE OF QUEEN ELIZABETH II.'S REIGN: HER MAJESTY PASSING DOWN THE LINE OF GUARDS.

Our photograph shows the opening scene of the Queen's Birthday Parade. On arrival on the Parade the mounted band of the Household Cavalry and the Sovereign's Escort form up in front of the Guards Memorial and her Majesty, halting in front of the saluting-base, is received with a Royal salute. The procession then moves on and proceeds down the line of Guards, returning to the saluting-point, where the procession lines up behind her Majesty. The procession is led by the Brigade Major of the Brigade of Guards, followed by four troopers of the Household Cavalry, then the Queen, riding alone, with the Duke of

Gloucester, Colonel of the Scots Guards, behind her, followed by the Master of the Horse and Gold Stick in Waiting. Two Equerries in Waiting to her Majesty follow, and behind them are two Colonels of the Regiments of Foot Guards, with the General Officer Commanding London District, the Crown Equerry and Silver Stick in Waiting, the Chief of Staff London District, Lieut.-Colonels Commanding the Regiments of Foot Guards, Silver Stick Adjutant in the Household Cavalry and the Regimental Adjutants of the Brigade of Guards. In the rear of the procession may be seen two grooms and four troopers.



THE QUEEN'S BIRTHDAY PARADE ON JUNE 5: A VIEW OF THE GUARDS MARCHING PAST HER MAJESTY IN SLOW TIME.

After the Colour of the 2nd Bn. Scots Guards had been Trooped, the five Guards on the Queen's Birthday Parade—provided by the 2nd Bn. Scots Guards, 1st Bn. Grenadier Guards and the 2nd Bn. Coldstream Guards—marched past her Majesty, first in slow and then in quick time, before returning to their original positions for the final Royal salute. Our photograph shows the Queen at the saluting-base in front of Horse Guards Arch, with the Guards marching past in slow time. Because there are now only three battalions of the Brigade of Guards in the London District, the others being on service overseas, the number of Guards on the

Queen's Birthday Parade was reduced to five from the customary eight. The ceremony of Trooping the Colour may have originated in the ancient custom of "Lodging the Colours," whereby troops billeted in a town would know the place where the Colours were lodged and, therefore, the rallying-point in case of attack. This custom was featured in one of the pre-war Tattoos at Aldershot, the Colour being borne along the line of troops before being taken to the Ensign's lodging. The present ceremony also revives the former elaborate daily guard-mounting, which was carried out at the Horse Guards up to 1830.

THE last instalment of the history of *The Times* has been recognised by critics as the outstanding record of the year. It is not my task to review it. My concern is not with the volumes but with two editors of *The Times*, Geoffrey Dawson and "Robin" Barrington-Ward. What I have to write is occasioned less by the publication of the final volumes of this remarkable history than by their treatment in the reviews. A few of these have been excellent, and several competent. On the whole, however, they give what I find a partial, and sometimes a false, impression of the characters and motives, even the methods, of these two men. In some respects this is natural. The history itself is highly selective. It inevitably concentrates upon the greater and more sensational and disputable events. It leans heavily, apart from the Northcliffe episode and the abdication, to foreign politics. All this is extremely interesting and exciting. In some ways, however, the treatment slightly distorts the focus. The critics appear to me to have heightened this effect by exaggeration and in some cases by ignorance.

The first impression these two men made upon me was that they were great, very great, journalists. They were therefore the type which journalists themselves most appreciate, men of the kind with whom they find it most satisfactory to work. They were first-rate technicians in their trade. To take what may seem a trifling example, Dawson was the best writer of headlines on the staff, and his deputy, Barrington-Ward, the second-best. And on certain occasions Dawson attributed so much importance to the headlines over the "lead" of the paper—that is, the main news item—that, having written them himself, he would take a proof in his hand and walk round to four or five rooms in order to invite criticism from the occupants. When we picture him as the leisurely visitor at great country houses, it is well to realise that he was also ready to take on detailed work of this character, which many in his position would regard as mere drudgery. Again, both were great journalists because their interest and attention extended to every topic dealt with by their newspaper. The "high-brow" editor, interested only in what interests his clique, may avoid killing a weekly newspaper, but catholicity is necessary on a daily, even when not belonging to the popular Press.

Who would gather from some of the reviews of which I have spoken that the articles on music, painting, archaeology, professional boxing and professional football were alike outstanding in daily journalism? There was a time in Dawson's editorship when one met people who avowed that they bought *The Times* largely for the sake of its dramatic critic and its racing and golf correspondents. It was a great "all-round" newspaper. Barrington-Ward was less fortunate that Dawson from this point of view, because he never edited anything but a curtailed version of *The Times*, so that some of the topics of the pre-war paper had to be treated shortly or even excluded. Yet his interests, too, were wide, and he missed nothing. Far from being a sort of review of international relations, as one would almost have supposed from recent comment, *The Times* under these two editors was in every sense of the word a complete newspaper, a first-class financial guide, an indispensable medium of advertising, as well as what the French call a "journal of opinion." Its supplements, regular and special, went all over the world.

Even on the foreign side, misrepresentation appears in some of the comments on the history. The allegation that the paper lacked correspondents of high quality before the outbreak of war is absurd. Can it be said that it was badly represented at Washington? Is it pretended that Rome was not well covered? And what of Berlin and the fearless, determined man who insisted on telling the truth, until he was thrown out for so doing? Where else was the Spanish Civil War so well reported from both sides, or so fairly and objectively? The main case for the prosecution, so to speak, is that Dawson as editor and Barrington-Ward as his principal assistant in the field of foreign affairs supported the policy of appeasement adopted by the Government—I would

A WINDOW ON THE WORLD. TWO EDITORS.

By CYRIL FALLS,

Chichele Professor of the History of War, Oxford.



"DAWSON WAS COOL, RATHER ALOOF, SOMETIMES EVEN CYNICAL ON THE SURFACE, AND WITH A STRONG SENSE OF HUMOUR": MR. GEOFFREY DAWSON, EDITOR OF "THE TIMES" 1912-1919 AND 1922-1941.

Geoffrey Dawson was educated at Eton and Magdalen College, Oxford, and became a Fellow of All Souls in 1898. From 1901 to 1905 he was Private Secretary to Lord Milner in South Africa, and from 1905 to 1910 edited the *Johannesburg Star*. He succeeded G. E. Buckle as Editor of *The Times* in August 1912 and resigned in 1919, when he was succeeded by Wickham Steed. Following Lord Northcliffe's death and the passing of *The Times* into new ownership, Dawson resumed the editorship in 1922 and exercised Editorial control of the paper through the troubled pre-war years and until his retirement in 1941. He died on November 7, 1944. Between his two periods as Editor of *The Times*, Dawson returned to Oxford, where he was appointed Estates Bursar of All Souls, and later Secretary of the Rhodes Trust.

add, by the people, though the reviewers do not, as a rule—and that Dawson, in particular, reflected rather than led public opinion, and was ignorant of and uninterested in foreign affairs. Broadly speaking, I myself disagreed with the appeasement policy, but I find it more honourable and practical than that of the people who, with no responsibility, advocated an aggressive and adventurous policy, while at the same time obstructing every effort to arm the country.

The reflection of the main body of public opinion has always been considered one of the functions of *The Times*, though it has not precluded resolute leadership on many occasions. Perhaps Dawson should have given a lead more often than he did, yet it is untrue to say that he never did. I need give but one instance, which does not stand alone, that of policy in India. So far as Barrington-Ward's short editorship can be separated from the problems of war, it is evident that he was not in the least afraid of giving a lead, and immediately after the war may have slightly astonished some of the readers by the way he did it—but this is almost too recent history. Dawson never appeared to me to be ignorant of or uninterested in foreign affairs. It is true that his first interest was the British Commonwealth and Empire, but I had not until recently supposed that this would be considered a reproach to the editor of the greatest of British newspapers. I doubt whether the pure experts on foreign policy are likely to make the best editors, because their knowledge is always heavily weighted on the side of certain nations or groups of nations, so that there is a risk of their proving prejudiced and ill-balanced.

Barrington-Ward's very brief period of editorship after the war was so different from the long period during which Dawson occupied the chair before the war that they cannot be usefully compared. The two men can be compared as wartime editors, though Dawson's spell was so much the shorter. Here I am inclined to rank them as equally good—and very good at that. Both were steady, firm and determined. When they criticised, they never closed their eyes to the possible effects of unbridled criticism, which might become harmful to the conduct of the war.



"ENTHUSIASTIC, BURNING WITH ZEAL, REMORSELESS IN HIS TREATMENT OF HIMSELF": MR. ROBERT M. BARRINGTON-WARD, EDITOR OF "THE TIMES" FROM 1941 TO 1948.

Educated at Westminster and Balliol College, Oxford, where he became Secretary and Treasurer of the Union in 1911 and Librarian and President in the following year. In 1913 he joined *The Times* as Editorial Secretary and on the outbreak of war joined The Duke of Cornwall's Light Infantry and served in France and Belgium from 1915 to 1919. He was Assistant Editor on *The Observer* from 1919 to 1927 and then joined *The Times*. In 1941 he succeeded Geoffrey Dawson as Editor. Known as "Robin" to his many intimates and "B.W." to his host of friends, Barrington-Ward did not spare himself as Editor, and the strain began to tell on him. He left on a health cruise to South Africa at Christmas 1947, and died at Dar-es-Salaam aboard the *Llangibby Castle* on February 29, 1948, at the age of fifty-seven.

"The Times" copyright portraits.

complete attention to the interrupter, though the latter was expected to be reasonably brief. Both praised generously when there was matter for praise. Journalists relish a pat on the back, because their work plays upon their emotions—most of all, of course, in time of national danger—and, when done at high speed, is often mentally fatiguing.

In the mistakes made by both there was nothing mean or unworthy. They were high-minded men with a strong sense of duty, which each of them followed according to his character and his lights. In social life both were delightful. Their table-talk was excellent. If what I have said about their qualities as editors is accepted, it follows that their conversation was not confined within narrow limits, but ranged over a big field of subjects. I have been writing chiefly of their experience from the time when Hitler became a problem to that when it had become painfully apparent that Stalin was going to be one. The first editorship of Dawson had, however, begun some time before the First World War and continued throughout it. From him a sentence or two—he was sparing of words—would often throw new light on, let us say, Campbell-Bannerman or Grey, which I found even more interesting than later impressions, because less familiar. Barrington-Ward had also joined the staff as a very young man before going to the war to gain a high reputation as a soldier. He had afterwards worked for several years on the *Observer*. Between them they seemed to know "everybody."

It would be as wide of the mark to pretend that either man approached perfection as it is to rely on the inadequate or fallacious depreciatory estimates which have recently been going the rounds. If they went on to a wrong course their tenacity of purpose served them ill, as is often the case with tenacious men. Neither was readily disposed to admit that it had been wrong or even that it might have been. Dawson had a physical dread of a bore, and perhaps he occasionally labelled people as such just because what they had to say was unpalatable to him. Such a characteristic would be without serious importance in times of the kind that used to be called normal—and, unfortunately, have become abnormal now—but they did represent a danger in the days between the remilitarisation of the Rhineland and the outbreak of war with Germany. Yet I do not mean to suggest that either was excessively obstinate. Philosophically Dawson was opportunist and eclectic, and whether or not such an outlook be admired, it presupposes a certain adaptability.

I held these two editors in high regard and look back upon them with respect and affection. I found it an invigorating experience, though sometimes a very tiring one also, to work for them in time of war. Their stature and attainments were so superior to those of certain of their critics, in so far as these are known to the world, that it is almost a matter of pygmies appraising men whose heads they can see only by straining their necks. My view of them may not be everyone's, but I happen to know that it is very much that of a number who served them. They will, of course, pass out of the mind of the general public, as all editors do. They deserve to be regarded as masters of their craft by the few who bear such figures in memory. It should also be recognised that they did their utmost to maintain its best traditions,



DRIVING TO THE HORSE GUARDS TO WITNESS THE QUEEN'S FIRST BIRTHDAY PARADE OF HER REIGN: QUEEN ELIZABETH, THE QUEEN MOTHER, AND PRINCESS MARGARET.

Queen Elizabeth, the Queen Mother, and Princess Margaret drove in an open carriage from Buckingham Palace on June 5 to the Horse Guards to see the Queen take the Salute at the first Birthday Parade of her reign. Photographs of the Parade and the Trooping the Colour ceremony appear on other pages of this issue.

N.B.—This photograph does not illustrate Captain Falls' article.

The differences between their temperaments was not reflected in the paper. Dawson was cool, rather aloof, sometimes even cynical on the surface, and with a strong sense of humour. He did not appear to take as much out of himself as did the highly-strung Barrington-Ward, enthusiastic, burning with zeal, remorseless in his treatment of himself. I suppose it is true to say that he drove himself to death. Yet Dawson would surely have lived longer but for the strain to which he was subjected.

Within the office these differences of temperament were clear. If one went to Barrington-Ward with a



AT GUILDHALL: THE AUSTRALIAN-BORN LORD MAYOR OF LONDON, SIR LESLIE BOYCE, CONFERRING THE FREEDOM OF THE CITY ON THE PRIME MINISTER OF AUSTRALIA, MR. MENZIES, ON JUNE 4, IN THE PRESENCE OF A GREAT AND DISTINGUISHED GATHERING.



AT THE MANSION HOUSE: THE AUSTRALIAN PREMIER (POINTING) ADDRESSING A HUGE CROWD OF HIS FELLOW-CITIZENS FROM THE BALCONY. THE GROUP SHOWS (L. TO R. IN THE CENTRE) LADY BOYCE, MR. MENZIES, THE LORD MAYOR, SIR LESLIE BOYCE, AND MRS. MENZIES.

THE CITY OF LONDON HONOURS THE PREMIER OF AUSTRALIA: MR. MENZIES AT GUILDHALL AND THE MANSION HOUSE.

Mr. Menzies, the Prime Minister of Australia, received the Freedom of the City of London on June 4. He and Mrs. Menzies drove in an open carriage from the City boundary, Temple Bar, to Guildhall, where the presentation took place, with splendid ancient ceremonial. Mr. Menzies received the certificate in a silver-gilt casket from a fellow-Australian, the Lord Mayor, Sir Leslie Boyce, who was making his first official appearance after his recent illness. The great company who assembled in Guildhall (where the flags of Australia and the City hung on either side of the Union Flag on the

battle-scarred wall) included leading citizens of this country, statesmen, churchmen, chiefs of the fighting Services and other notable men. In his speech the new Freeman stressed that this is no time for pessimism; and dwelt on the supreme value of unity. Mr. and Mrs. Menzies then drove to the Mansion House for luncheon with the Lord Mayor, and the Australian Prime Minister addressed a crowd from the balcony. He recalled his experiences in London during the wartime ordeal by fire, and made an amusing reference to the benefits he hoped to enjoy as a Freeman.



A ROUGH MODEL OF THE CATHEDRAL OF ONITSHA, NIGERIA, SHOWING THE EVENTUAL LAYOUT FROM THE SOUTH. THE EAST END—THE LADY CHAPEL—HAS BEEN COMPLETED AND CONSECRATED.

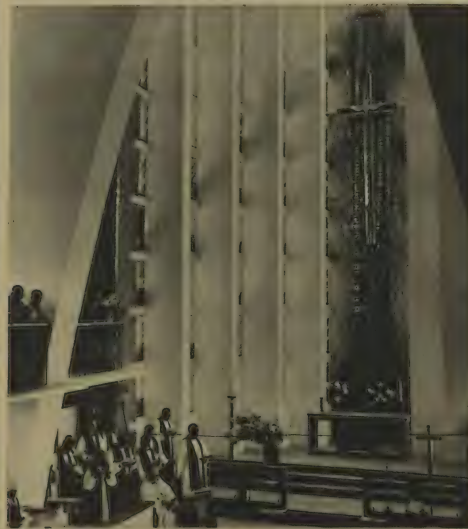


THE MODEL OF ONITSHA CATHEDRAL, SHOWING THE PROJECTED WEST FRONT. THE MAIN BUILDING MATERIALS CHOSEN ARE CONCRETE AND WARM BROWN IRONSTONE.



THE IMPRESSIVE LADY CHAPEL OF ONITSHA CATHEDRAL, ON THE DAY OF CONSECRATION. IT HAS NO FIXED GLAZING, LIGHT AND AIR BEING ADMITTED BY LOUVRES.

NIGERIA'S NEWEST AND MOST UNCONVENTIONAL CONSECRATION OF THE FIRST SECTION—THE LADY EUROPEAN AND WEST AFRICAN



THE CONSECRATION SERVICE IN PROGRESS. THE DOVE-BODIED CROSS HANGS ON A RICHLY COLOURED CLOTH WOVEN BY WOMEN OF THE NIGER DELTA. VARI-COLOURED LIGHT FROM COLOURED GLASS LOUVRES FALLS ON THE CROSS AND ALTAR.



MEMBERS OF THE CONGREGATION WHICH ATTENDED THE CONSECRATION SERVICE, PHOTOGRAPHED AFTER THE CEREMONY, AT WHICH THERE WAS A VERY LARGE ATTENDANCE.

ON May 10 the Lady Chapel of Onitsha Cathedral, in Nigeria, was consecrated by the Bishop of the Sudan (Dr. Gellisthorpe) in the presence of the Archbishop of West Africa (Dr. Vining) and other European and West African Bishops and clergy and a large, mixed congregation. This Lady Chapel is the eastern section of a remarkable cathedral which has been designed by Mr. Richard S. Nickson, F.R.I.B.A., of London and Lagos, and is the first section to be completed, furnished and consecrated. It has cost about £30,000, and most of this sum has been raised by local African Church subscriptions over a period of only three years. The architect has designed a building using up-to-date constructional methods, suited to the tropical climate and non-European in character, making full use of local materials and African craftsmanship in metal, wood and textiles. It has no fixed glazing of any kind, and enjoys the full

ANGLICAN CATHEDRAL: THE COMPLETION AND CHAPEL—BEFORE A GREAT GATHERING OF CLERGY AND WORSHIPPERS.



CARVED FROM THE HARD IROKO WOOD BY LOCAL AWKA WOODWORKERS: ONE OF THE DOORS OF THE NEW CATHEDRAL, TYPIFYING THE WIDE USE MADE OF AFRICAN CRAFTSMANSHIP.



THE LORD ARCHBISHOP OF WEST AFRICA, THE MOST REV. LESLIE GORDON VINING (LEFT), TALKING AFTER THE SERVICE WITH THE ARCHITECT, MR. R. S. NICKSON, F.R.I.B.A.

benefit of its airy location. It rises from a hill overlooking the River Niger, and the full design includes two minaret-like spires rising to 300 ft. The high sanctuary (of which we show a picture) is illuminated by coloured glass set in wooden louvres, through which the daylight glows in various colours, ranging from red (as it falls on the altar) to purple where it falls on the cross above. The altar panel was carved by the well-known Nigerian sculptor, Mr. Ben Enwonwu. Internally the concrete block walls are coloured white and the ceiling (of acoustic fibre board) cobalt blue. The building has excellent acoustic qualities, partly owing to the absence of windows; and the services and singing can be clearly heard outside in the Cathedral garden. At night the whole building, as seen from the outside, glows with a coloured and white light, and presents a picture of very great beauty on its commanding height.



THE BISHOP OF THE SUDAN (DR. GELLISTHORPE), WHO CONSECRATED THE LADY CHAPEL, KNOCKING AT THE WEST DOOR FOR ADMITTANCE TO THE CONSECRATION SERVICE.



THE BISHOP OF THE NIGER DELTA, THE RIGHT REV. E. T. DIMECH (SECOND FROM LEFT), ENTERING THE CATHEDRAL, PRECEDED BY THE CHANCELLOR OF THE NIGER DELTA (MR. E. T. WILCOX) AND FOLLOWED BY THE CHANCELLOR OF THE NIGER DIOCESE (MR. L. M. WHANSEA).



A GROUP OF THE CATHEDRAL CHOIR BOYS AT THE CONSECRATION SERVICE AT ONITSHA. THEY ARE PUPILS OF THE C.M.S. DENNIS MEMORIAL GRAMMAR SCHOOL.



CONTINUING OUR SERIES OF FOUNDATION CELEBRATIONS OF ANCIENT SEATS OF LEARNING: BEDFORD SCHOOL, WHICH IS CELEBRATING ITS QUATERCENTENARY, THE NORTH ASPECT OF THE MAIN BUILDING.

Over a number of years *The Illustrated London News* has published groups of drawings by our Special Artist, Bryan de Grineau, of various seats of learning on the occasion of their celebrating centennial anniversaries of their foundations. Among these we may mention Sherborne School, Hurstpierpoint College, Lancing College, Rossall School, St. Alban's School, Radley College, Downing College, Cambridge, St. John's

School, Leatherhead; and, in our last issue, Corpus Christi College, Cambridge. One of the schools associated with the name of King Edward VI., which is celebrating its 400th anniversary this year, is Bedford School, which, in 1552, received a licence by Letters Patent from Edward VI. for the "education and instruction of boys and youths in grammatical learning and good manners."

considered to have been founded in Edward VI.'s reign, really succeeded an older institution; it was almost certainly a monastic and pre-Conquest foundation, though the actual date is not known. It is first mentioned in a document of Henry II.'s reign. To-day, June 14, H.R.H. Princess Margaret has arranged to visit Bedford and to present the prizes and address the school. Her Royal Highness has also

arranged to plant a tree in the Preparatory School garden. The above drawing shows the north aspect of the main building, which stands in the middle of the school grounds, in the town of Bedford, forty-five miles from London. The school was visited by King George V. and Queen Mary in 1918, and about that date it dropped the title of Bedford Grammar School and took the name of Bedford School.

DRAWN BY OUR SPECIAL ARTIST, BRYAN DE GRINEAU.



ROWING AT BEDFORD: ONE OF THE SCHOOL EIGHTS TRAINING ON THE RIVER OUSE, HERE SEEN IN FRONT OF THE BOAT-HOUSE.



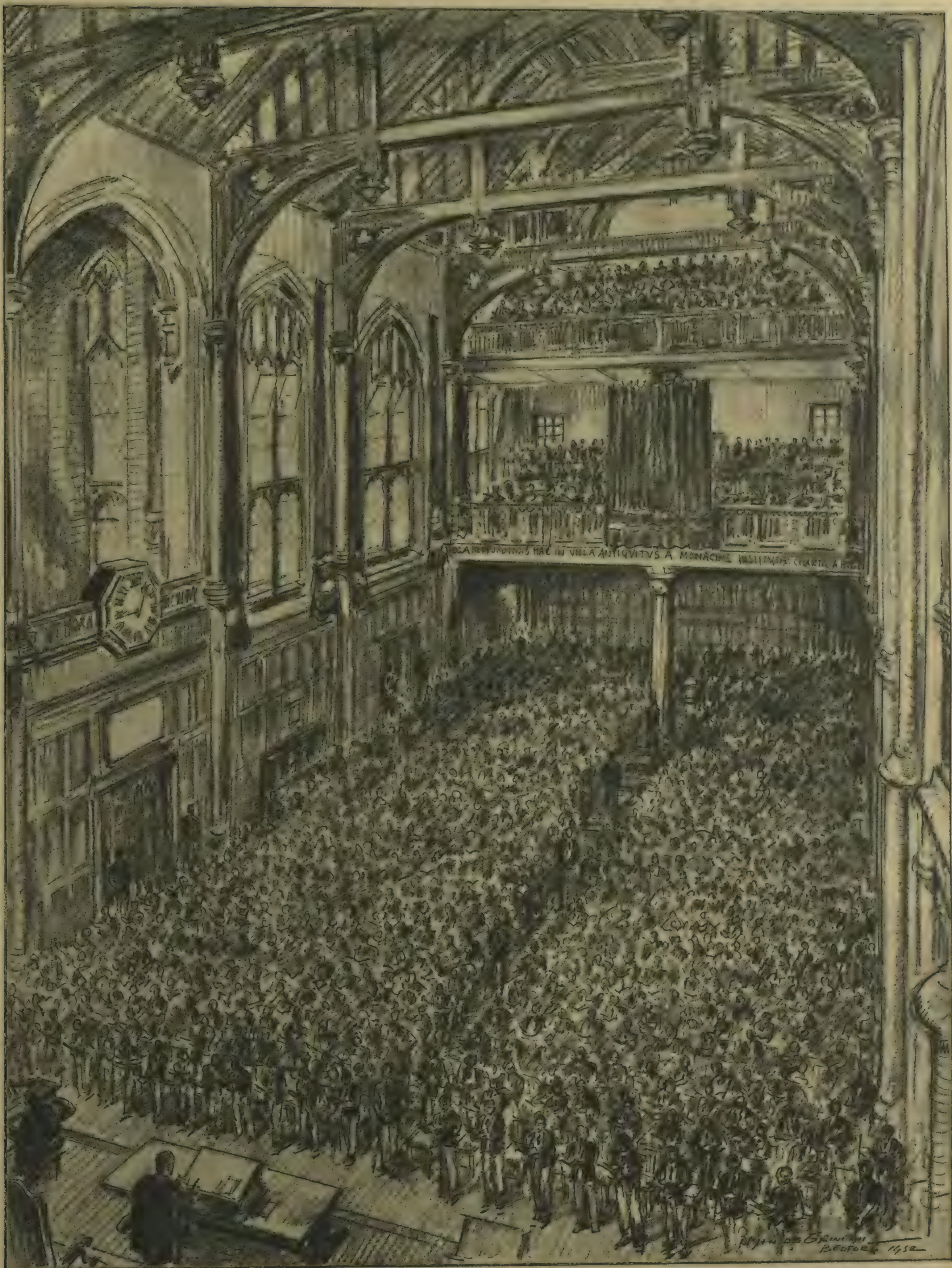
WHERE OUT-OF-TOWN DAY BOYS HAVE THEIR MEALS: "HOWARD" BUILDING, AN OLD MORAVIAN SEVENTEENTH-CENTURY HOUSE.

CELEBRATING ITS 400TH ANNIVERSARY: SCENES AND ACTIVITIES AT BEDFORD, ONE OF ENGLAND'S PUBLIC SCHOOLS.

The year 1952—in which Bedford School is celebrating the 400th anniversary of its charter—started with an attendance of some 950 boys, aged between seven and eighteen years, 360 of whom were boarders, 465 day boarders, and 125 out-of-town day boarders. Although boarders have been admitted since the seventeenth century, it will be seen from these figures that Bedford is predominantly a day school, and it serves a special purpose in providing education for the sons

of men from overseas who come and settle in Bedford on their return from abroad so as to be able to send their sons to the school. Bedford School comprises a Preparatory School, a Lower School and an Upper School, thus providing a system of unbroken continuity in education. Part of the "Howard" Building shown above, is used as a dining-room for boys who live too far away to lunch at home. It also houses the music and art schools.

DRAWN BY OUR SPECIAL ARTIST, BRYAN DE GRINEAU.



MORNING PRAYERS : THE GREAT HALL AT BEDFORD SCHOOL, WHERE H.R.H. PRINCESS MARGARET IS TO UNVEIL AN INSCRIPTION.

To-day, June 14, is the day on which Princess Margaret has arranged to visit Bedford School, which is celebrating the 400th anniversary of the granting of its Charter. During her tour of the school her Royal Highness has arranged to unveil an inscription beneath the clock in the Great Hall, which can be seen above. After receiving a Licence by Letters Patent from King Edward VI. in 1552, the school was endowed in 1566 by Sir William Harper, a citizen of Bedford, who

became Lord Mayor of London. The School House, erected by Sir William Harper and reconstructed in the eighteenth century, became the Town Hall in 1892, when the present school buildings were opened on the edge of the town. A scheme of rebuilding, begun in 1930, was completed in 1936. Morning prayers are said in the Great Hall, which is also used for examinations, meetings and entertainments. The curtain in the background of the Hall hides a film projector.

DRAWN BY OUR SPECIAL ARTIST, BRYAN DE GRINEAU.

IN AN ENGLISH GARDEN.



IT was unfortunate that Reginald Farrer's first and most important plant collecting expedition to the Far East, the Farrer-Purdum Kansu expedition, took place

just when it did—1914-15. The seeds which he collected arrived in this country at a time when all gardening, other than the growing of food crops, was being ousted by graver preoccupations. It is probable that many of the amateur gardeners who had subscribed to the expedition were away on war-time jobs of one sort or another, and so unable to deal with the share of seeds that came to them. It is

CLEMATIS MACROPETALA.

By CLARENCE ELLIOTT, V.M.H.

In habit and general appearance, *Clematis macropetala* is very like the European *Clematis alpina*, which rambles about so attractively in sub-Alpine woodlands and shrubby places. *C. macropetala*, however, climbs higher and farther, and its flowers are larger and handsomer than those of *alpina*. The flowers, which measure 4 or 5 ins. across, are, in general appearance, powder-blue and white. The wide outer petals—or sepals—are blue, with a faint wash of violet, and the numerous narrow, inner petals are white. It is a rapid grower, and might even be called a reckless climber, though I have yet to find to what lengths and heights it can climb. I have seen it reach 20 ft., and it looked as though it had only halted at that for lack of further support.

Like so many *Clematis*, *macropetala* is far more beautiful and effective when allowed to fling and drape itself over some natural living support, such as a shrub or small tree, than when trained to trellis or wires on a wall. But if it is to be grown on a wall, then I suggest a living host for it, a strong, shrubby climber taken up the wall on wires or trellis, so that the *Clematis* may go larking about all over it in its own free, lighthearted manner. Some of the stronger roses are good for the purpose, and so, too, are the Forsythias and Pyracanthas.

A later development of *Clematis macropetala* was the variety "Markham's Pink." This originated in William Robinson's garden at Gravetye Manor, and was raised by and named after the late Ernest Markham, who was Robinson's head gardener. Whether it was a hybrid, inheriting its colour from some other species or just a fortunate colour break, from pure *macropetala* seed, I do not know, though I would guess that it is pure *macropetala*. Its flowers are slightly larger than those of the normal blue type, and their colour rose-pink with a wash of purple. The innermost narrow petals shade

to creamy white. The general effect of the flowers, however, is a pleasing pink.

I have two plantings of "Markham's Pink" in my garden. On the stone wall of a shed facing west, four or five youngsters were planted a few years ago, and trained up wires. Here they form a solid curtain of growth, with hundreds of blossoms in late April and early May, and they certainly make a most effective picture. But a single specimen planted out a couple of years ago pleases me even more. This is rambling over a post-and-rail fence at the back of a mixed flower border and grown thus can dispose itself with far more natural grace than the ones on the wall. With a little more time and a little more growth to its credit, this single specimen of "Markham's Pink" will make an exceptionally beautiful picture.

In collecting and introducing *Clematis macropetala*, Farrer was making a most valuable contribution to horticulture; in fact, a far more valuable one than he realised at the time. Other plants which he collected on that expedition were doubtless much more sensational beauties about which, at the time, he sang more sensational songs. But all too often the collector's most exquisite finds refuse to live in captivity in British gardens. They flower perhaps once, under expert care, and astonish all beholders, and then, having raised hopes and whetted appetites, they pass out, and are no more seen, until some other collector sends home another consignment of seed, only to raise more hopes and cause further disappointments. I have known this happen with endless glorious species of *Primula* from the Far East, and with *Gentians*, *Meconopsis*, and many other genera. Just now and then—but only just—a collector sends home a new species which combines sensational splendour with a will to live and flourish in our gardens. Such plants as *Meconopsis betonicifolia* (*baileyi*), *Primula florindae* and *Gentiana sino-ornata*. Yet even these, popular though they have become, have their fads and phobes. The *Primula* has a fad for moisture, whilst the *Meconopsis* and the *Gentian* share a phobe for lime. Lime can kill the *Gentian* outright, and often does, whilst it turns the pure vivid blue of the *Meconopsis* to a distressing purplish tone. Still they are all three superb—and manageable—and so are outstanding introductions. *Clematis macropetala* and "Markham's Pink" are beauties on a quieter level, but the ease with which they may be grown practically anywhere, and the good nature with which they will rapidly make unsightly things beautiful, and beautiful places still more beautiful, puts Farrer's introduction very high indeed among introductions of outstanding merit.



"I HAVE TWO PLANTINGS OF *Clematis macropetala* 'MARKHAM'S PINK' IN MY GARDEN. ON THE STONE WALL OF A SHED FACING WEST, FOUR OR FIVE YOUNGSTERS WERE PLANTED A FEW YEARS AGO, AND TRAINED UP WIRES. HERE THEY FORM A SOLID CURTAIN OF GROWTH, WITH HUNDREDS OF BLOSSOMS IN LATE APRIL AND EARLY MAY."

doubtful, too, whether even the Botanic Gardens were able to give the Farrer material the attention that it would have received in normal times. All this being thus, it is probable that a certain number of potentially good garden plants became casualties before they had time to get their roots securely dug into British gardens. On the other hand, a good number of really first-rate garden plants did take a permanent place in our gardens, as a result of Farrer's seedlings—and writings. Among those which come first to my mind are *Gentiana farreri*, *Viburnum fragrans* and *Clematis macropetala*.

There can, I think, be little doubt that some of Farrer's introductions benefited greatly in the early stages of their life in this country, by the descriptions of them that he wrote in his books and in the horticultural press. *Viburnum fragrans* and *Clematis macropetala* are cases in point. The *Viburnum* was known at Kew as a dried specimen, dated 1835. It was introduced by Purdom, for the firm of Veitch, but it was not until later, when Farrer and Purdom sent home seeds and Farrer wrote about the plant, that it really began to take hold in gardens and among gardeners. And so, too, it was with *Clematis macropetala*, which was first collected about 1742 by d'Incarville, and was first named and described by Ledebour in 1829. It was first introduced to cultivation in this country by Purdom when he was collecting for Veitch, and it flowered at the Coombe Wood Nursery in July, 1912. Then Farrer collected it "A glorious blue atragenoid climber from the Ghyll of Tien Tang, Da-Tung Alps" in 1914. It certainly is a most beautiful climber, and easy to grow, but there is, I think, little doubt that Farrer's pen did much to give it a flying start in British gardens.



"BUT A SINGLE SPECIMEN [OF 'MARKHAM'S PINK'] PLANTED OUT A COUPLE OF YEARS AGO PLEASES ME EVEN MORE. THIS IS RAMBLING OVER A POST-AND-RAIL FENCE AT THE BACK OF A MIXED FLOWER BORDER AND GROWN THUS CAN DISPOSE ITSELF WITH FAR MORE NATURAL GRACE THAN THE ONES ON THE WALL." [Photographs by Peter Pritchard.]

THE LOUIS BRAILLE CENTENARY: ACTIVITIES OF THE BLIND, AND AIDS.



THE EDUCATION OF THE BLIND: A SCENE IN A CLASS-ROOM AT CHORLEYWOOD COLLEGE FOR BLIND GIRLS. SPECIAL BOARDS ARE USED FOR WORKING ARITHMETICAL PROBLEMS.



GEOGRAPHY BY TOUCH: RELIEF MAPS SPECIALLY MADE FOR BLIND PEOPLE SEEN AT THE BRAILLE HEADQUARTERS IN PARIS, WHERE HONOUR IS BEING PAID TO LOUIS BRAILLE'S MEMORY.



SPECIALLY MADE FOR THE BLIND: CHESSMEN THAT FIT INTO THE HOLES ON THE WOODEN BOARD. MANY BLIND PEOPLE MORE THAN HOLD THEIR OWN IN COMPETITION WITH SIGHTED PLAYERS.



AT WORK AT THE NATIONAL INSTITUTE FOR THE BLIND IN LONDON: MISS GRACE NAYLER, A BLIND SHORTHAND-TYPIST. A MACHINE IS USED FOR WRITING A SYSTEM OF BRAILLE SHORTHAND AT GREAT SPEED.



WRITING A LETTER: A BLIND MAN USING A MOBILE RULER AND A BLUNT AWL WHICH PRODUCES LITTLE PITS IN THE PAPER IN VARYING COMBINATIONS.



"THE ADVENTURES OF HARRY RICHMOND," BY GEORGE MEREDITH, IN SEVEN VOLUMES OF BRAILLE, COMPARED WITH THE SINGLE NORMAL VOLUME (FOREGROUND).

The centenary of the death of Louis Braille, the son of a French saddler, who became blind at the age of three and who devised the alphabet which is now used throughout the world by those without sight, is being commemorated this year. In France the coffin of Louis Braille is to be brought from Coupvray, his native town in Seine-et-Marne, where he has been buried since 1852, and will be transferred on June 22 to the Panthéon in Paris, where men and women outstanding in politics, war, letters, science and the arts have been buried since the French Revolution. The commemorations in Britain include an exhibition in London organised by the National Institute for the Blind which H.R.H. the Duke of

BRAILLE ALPHABET.

A	B	C	D	E	F	G	H	I	J
K	L	M	N	O	P	Q	R	S	T
U	V	X	Y	Z	and	for	of	the	with
W	Fraction sign	Numeral sign	Poetry sign	Apostrophe sign	Hyphen	Dash			
Lower signs	:	:	:	:	!	()	?	''	''

Printed and Published by National Institute for the Blind, 224 Great Portland Street, W.1

INVENTED BY LOUIS BRAILLE, THE CENTENARY OF WHOSE DEATH IS NOW BEING COMMEMORATED: THE BRAILLE ALPHABET, WHICH IS NOW IN WORLD-WIDE USE.

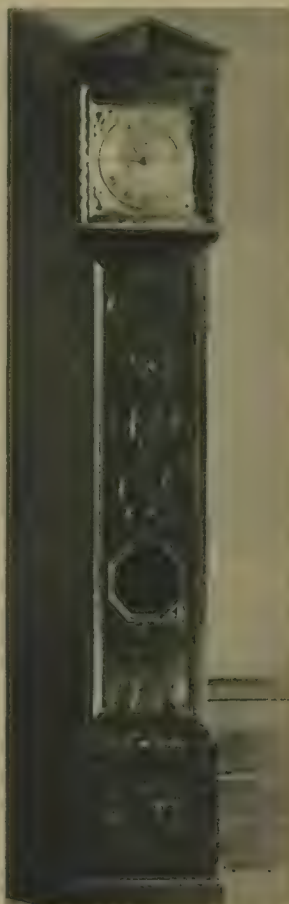
Edinburgh arranged to open on June 11. It is to continue until July 5, and will show many aspects of what is being done in this country to help blind people. Braille literature on view will include the Bible, in seventy-four volumes, and other works. A joint appeal for £120,000 to expand and set on a firm financial footing the production and circulation of Braille books was made in a letter published in *The Times* on June 6 by the chairmen of the three principal agencies for the production and distribution of Braille books in the United Kingdom. Donations to this most deserving cause should be sent to the Hon. Treasurer of the Fund, Lord Normanby, at 226, Great Portland Street, London, W.1.

A PAGE FOR COLLECTORS. HOROLOGY DISPLAYED.

By FRANK DAVIS.

—Kendal's conception of a simplified development of Harrison's No. 4.

Among other exhibits in this, the section devoted to timekeeping mechanisms as distinct from purely domestic clocks, the visitor will be especially intrigued by an elaborate astronomical timepiece lent by H.M. the Queen made by Samuel Watson. This remarkable clock, ordered by Charles II., and finally bought by Queen Mary II. (on the dial is the cypher of William and Mary), bears eloquent witness to the passion for scientific discovery which is so marked a feature of the climate of opinion in the years following the Restoration. It shows the motion of the planets, the phases of the moon, and so forth, and, together with many other pieces of the same period, serves to illustrate the oft-quoted comment made by Thomas Sprat in his "History of the Royal Society" of 1666. "The late times of Civil War, and confusion, to make recompense for their infinite calamities, brought this advantage with them, that they stirred up men's minds from long ease, and a lazy rest, and made them active, industrious and inquisitive. . . . Now there is the universal desire, and appetite after knowledge after the peaceable, the fruitful, the nourishing knowledge." Two other clocks by the same maker are shown, one belonging to the Clockmakers' Company, the other to Mr. H. A. Lloyd, which differ in an extremely interesting detail. The first, of about 1685, makes use of the old Ptolemaic system—that is, with the sun travelling round the earth; the second must have been made after the publication of Newton's *Principia*, for it is Copernican in concept. There is very strong circumstantial evidence that both belonged to Newton himself. So much, without a word about notable experiments by Tompion, Quare and others, must suffice to indicate the wealth of interest to be found in this section.



A SEVERE LONG-CASE CLOCK, c. 1675:
BY EDWARD EAST, LONDON.

The case of this long-case clock is of *lignum vitae*, the veneers being cut slantwise across the log and laid on in parquetry fashion. The 9½-in. dial has a narrow chapter-ring and seconds circle, and is signed "Edwardus East Londini." It is lent by Lord Harris.

With domestic clocks from the middle of the seventeenth century, we are on ground which is fairly familiar to most readers, but here again I should like to bear witness to the pains which have been taken to present a judicious survey of developments by means of more than a hundred examples, which range from a severe long-case clock by Edward East from the 1670's with a *lignum vitae* case to a bracket clock, decorated with floral painting on a cream ground, of about 1790. Of particular interest are several by that rare pioneer Ahasuerus Fromanteel, whose nephew John went to Holland in 1657, and there learnt the virtues of the pendulum, Galileo's discovery, but, in its practical application to horology, the invention of the great Dutch mathematician Huygens. John Fromanteel returned to London in the spring of 1658, and in the following November the newsprints announced that Ahasuerus Fromanteel had ready "Clocks that go exact and keep equal time than any now made without this Regulator." From henceforth, one may say, it was no longer necessary to check one's clock daily by the sundial in the garden, and, with the new reign, English clockmakers, hitherto a clumsy and down-trodden race compared with their Continental opposite numbers, began to play a leading part in design and invention, aided by that singular and eccentric genius Robert Hooke, who was bubbling over with ideas which fine craftsmen (among whom Thomas Tompion was prince) were quick to apply and extend in a practical manner.

This is emphatically an exhibition in which to linger and to visit more than once, armed with the



BY THOMAS TOMPION, LONDON, c. 1670-1675: A BRACKET CLOCK.

The case of this clock is of olivewood, cross-banded and in oyster-pieces with some mouldings in ebony. It is in the architectural style with mouldings all round, twisted ebony columns and fine Corinthian capitals and panelled top. It is lent by Mr. Percy G. Dawson.



BY DAVID RAMSAY, CLOCKMAKER TO KING JAMES I. AND FIRST MASTER OF THE CLOCKMAKERS' COMPANY: A TABLE CLOCK, c. 1610

This table clock signed "David Ramsay" has a square gilt-brass case with circular horizontal dial, divided into hours only, on top of an encased bell. It is lent by the Victoria and Albert Museum. Ramsay, clockmaker to James I., was First Master of the Clockmakers' Company, founded 1631. In our issue of May 31 the photograph described as showing the Turret Clock movement from Cassiobury Park represented the Turret Clock with anchor escapement by William Clement. Larcum Kendal's copy of Harrison's Fourth Marine Timekeeper, used by Captain Cook, was lent by the Royal Observatory, Greenwich.



UNTIL the middle of September you will find set out for you in the Science Museum at South Kensington the whole story of the art and craft of clockmaking, as it was known in these islands from the fourteenth century to about 1820. The exhibition has been devised with great learning and ingenuity, and its interest is divided about equally between the scientific and the aesthetic.

To many, of course, devices for telling the time are purely the province of the instrument mechanic, whose first business is accuracy rather than formal beauty. Let those who prefer a comely to a truthful clock note also how throughout the years the march of invention has, on the whole, kept pace with a singular sensitiveness to good proportions, as if there is an inherent connection between the severe discipline imposed upon the clockmaker by the mathematics of his craft and the often noble character of the hands and other features of the dials. With the clock-cases, not the main concern of the makers, you will note a few strange conceits which may be considered a little unfortunate by our austere modern standards—a superfluity of knobs and finials, for example—but these are the flourishes of an exuberant age, and who are we to demand that our ancestors should bother about the prejudices of their remote descendants?



DATING FROM c. 1650: A SILVER LANTERN ALARM CLOCK, WITH DIAL ENGRAVED "D. Bouquet d Londres."

This clock, lent by the Victoria and Albert Museum, has a single hour hand and chapter-ring divided into hours and quarters. It strikes the hours. It has brass wheels and pillars, but the case is wholly of silver.

The key to the exhibition is provided by the Astronomer Royal in a brief foreword: "Every clock and watch that is made to-day incorporates British inventions, and for such accuracy in time-keeping as it provides is dependent upon them; every ship and every aircraft must carry timepieces giving Greenwich mean-time for the purposes of navigation and is thus dependent upon British invention in horology." So important for shipping was this problem of time that in 1714 the Government offered a reward of £20,000 for a method of determining longitude at sea to within an accuracy of thirty miles at the end of a voyage to the West Indies. The problem was not solved until 1759, and by a most unlikely inventor—a modest carpenter, born in Yorkshire, who worked for a time at Barrow, in North Lincolnshire, and then came to London—John Harrison. The Royal Observatory has lent his elaborate first attempt, made in 1735, weighing 72 lb., his second (1738) and his fourth (1759). This last-named, in its silver case, resembles a large watch, and its error on reaching Jamaica in 1761 was less than five seconds. Next to it, also lent by Greenwich, is a similar chronometer made by Larcum Kendal to the order of the Board of Longitude to make sure that the Harrison chronometer had not put up a freak performance. In an adjoining case is a timekeeper by Larcum Kendal completed in 1772, lent by the Royal United Services Institution

catalogue, which is at once erudite and yet neatly avoids the error of assuming that we are all as learned as the compilers. It even provides us with a most useful glossary of technical terms, so that, by paying a little attention, we should be able to hold our own in the best horological circles—indeed, the only criticism I have to make, and that is nothing more than the criticism of a lazy layman, is that a couple of pages at the end which gave simple diagrammatic drawings of the foliot, the balance, the fusee, the anchor escapement—to mention only four of the things which we ought to know—would add greatly to its value: a counsel of perfection which in no way detracts from my high opinion of the show.

If you are not already on at least nodding terms with the best-known of the English clockmakers, I would suggest you should acquire a little 3s. book published in the King Penguin series in 1950, "A Book of English Clocks," by R. W. Symonds. It is a simple, well-illustrated essay on an out-of-the-way subject, and provides just the information a beginner requires without dazzling him with overmuch science. In addition to the notable series of timepieces, scientific and domestic, mentioned above, there are nearly 200 watches, the earliest of about 1600. I hope to be able to talk about them on some future occasion.



"*RÉUNION AUTOUR D'UN BATEAU*"; BY PIERRE AUGUSTE RENOIR (1841-1919), PAINTED IN 1862, WHEN THE ARTIST WAS ONLY TWENTY-ONE YEARS OF AGE. ONE OF THE WORKS ON VIEW AT THE LEFÈVRE GALLERY.
(20 by 24 ins.)

ROMANCE, SATIRE AND ACTUALITY IN ART: FRENCH 19TH- AND 20TH-CENTURY MASTERS.



"*NATURE MORTE*"; BY PIERRE AUGUSTE RENOIR (1841-1919), A SOMEWHAT UNUSUAL STILL-LIFE. SIGNED. PAINTED C. 1880. THE EXHIBITION INCLUDES SIX WORKS BY RENOIR.
(13 by 16 ins.)



"*BORDS DE LA MARNE EN HIVER*"; BY CAMILLE PISSARRO (1831-1903). SIGNED AND DATED 1866. HE EXHIBITED IN THE *SALON DES REFUSÉS* IN 1863 AND AT THE IMPRESSIONIST EXHIBITIONS. (36 by 59 ins.)

A DISTINGUISHED collection of thirty paintings by French Masters of the nineteenth and twentieth centuries opened at the Lefèvre Gallery, in Bruton Street, last week; and is to continue until the end of July. "*Bords de la Marne en Hiver*" was Pissarro's Salon picture of 1866. His



"*CINQ BAIÑEUSES*"; BY PAUL CEZANNE (1839-1906), PAINTED 1885-87: ONE OF THE MOST IMPORTANT WORKS IN THE CURRENT EXHIBITION OF FRENCH MASTERS AT THE LEFÈVRE GALLERY. (25½ by 25½ ins.)

Continued.] satirical draughtsman, whose attacks on the corruption, folly and incompetence of the law courts did much to bring about the 1848 revolution in France; but his talents as a painter have been increasingly appreciated since his death. Renoir's art at the commencement of his long life as a painter, and at its close, is illustrated by "*Réunion autour d'un bateau*," painted when he was twenty-one, and by "*Le Thé*," a work of his old age.

"*Paysage d' Montmorency*" was hung in the Salon in 1859; he exhibited in the *Salon des Refusés* in 1863; and participated in the various Impressionist Exhibitions. Daumier is represented by two paintings in the display. In his lifetime he was famous as an audacious
(Continued below, left.)



"*LE DÉFENSEUR DE LA VEUVE ET DE L'ORPHELIN*"; BY HONORÉ DAUMIER (1808-1879). "TRUE, YOU'VE LOST YOUR CASE, BUT YOU MUST HAVE ENJOYED HEARING ME SPEAK." PAINTED C. 1855. (18 by 15 ins.)



"*LA CATHÉDRALE, DORDRECHT*"; BY EUGÈNE BOUDIN (1824-1898), BEST KNOWN FOR HIS SEASCAPES AND COAST SCENES. HE WORKED WITH ISABEY AND TROYON. SIGNED AND DATED '94.
(16½ by 21½ ins.)

THE WORLD OF THE CINEMA.

WOE BETIDE ELECTRA!

By ALAN DENT.

FOR a "shot" which lasts almost a whole minute the film-version of "Mourning Becomes Electra" is very impressive indeed. The drama's sinister heroine has just withdrawn into the house of hate in which her father has been murdered by her mother, and her mother has slain herself. The shutters have all been put up by the aged retainer, and the heroine, with a final glare at the world's fate and circumstance, has been replaced in our vision with a closed, dead-white front door. We draw back gradually with the film-camera—the door is seen to be in the symmetrical centre of a New England country mansion's Greek façade. We draw back farther still, and see the Greek-style mansion backed against a universe of luring woodlands and malevolent sky.

Impishly, I could not help thinking it was all even more like St. George's Hall at Liverpool on a wet afternoon! But then, a certain impishness has always coloured my regard for the American dramatist Eugene O'Neill, when he is at his most pretentious. Away back in 1937, when the play was acted in a London theatre, I find that I wrote like this about it in the *Manchester Guardian*: "Until we get time to see his aim and purpose, Mr. O'Neill's tragical trilogy is not without its fun. Are not these New Englanders of the year 1865 a little too serious to be taken seriously? In the words of another American, they are neither man nor woman, they are neither beast nor human, they are ghouls. Is not the young person called Vinnie, whose mother murders her father, a little too like Judy Smallweed in the way she stalks into this Bleak House, with its high-backed chairs and its prevailing gloom? And do not those family portraits too resolutely resemble the famous picture of the head warder of Van Gogh's Asylum?"



"THIS PORTENTOUS FILM SHOULD HAVE BEEN LEFT IN THE COLD STORAGE WHERE—SO FAR AS GREAT BRITAIN IS CONCERNED—IT HAS LAIN FOR FIVE YEARS": "MOURNING BECOMES ELECTRA" (R.K.O.), A SCENE SHOWING EZRA MANNON (RAYMOND MASSEY), DYING IN THE ARMS OF HIS DAUGHTER LAVINIA (ROSALIND RUSSELL), ACCUSING HIS WIFE CHRISTINE (KATINA PAXINO) OF POISONING HIM. THIS FILM, DIRECTED BY DUDLEY NICHOLS, WAS MADE IN 1947.

Without any more beating about the bush, let me set down the opinion, categorically, that this portentous film should have been left in the cold storage where—so far as Great Britain is concerned—it has lain for five years. The film has all of the many faults of the play and hardly a hint of the play's one or two striking virtues. It communicates nothing whatsoever of the peculiar elation of true tragedy. This the play in performance undeniably did. After my jocose opening already quoted, I felt bound to say—and therefore did say—that "the play, though it runs four-and-a-half hours, was received with intense interest because, given the present action and production, it is a great drama with the full impact of the Greek originals—its central figure that of a woman shattered in childhood by the shock of her father's murder, a haunted woman, eating her heart in ceaseless broodings of hate and love—hate against her mother and her step-mother, love for her dead father and her brother in exile."

But in the film the great tragedy simply and

disastrously turns into melodrama of the rankest sort. The cast is embarrassed and therefore embarrassing. Rosalind Russell is almost as far away from Vinnie as she is from Electra herself. This is a sparkling comedienne preposterously miscast. Michael Redgrave as Vinnie's brother, Orin, is not at all miscast, but his playing has a good deal of the sopiness which this fine actor has in the interim almost entirely eliminated from his performances. Leo Genn's sea-captain is better, but has very little to do. Raymond Massey's Agamemnon hides his shame under a shaggy beard. Katina Paxinou's Mrs. Mannon, or Clytemnestra, has dignity—but it is the dignity of an indignant rocking-horse. The truth is that this splendid Greek actress quite grotesquely overplays her part, as if in a desperate attempt to save the whole thing from foundering. She whimpers throughout whenever she is not engaged in whinnying, and the noises she makes in the big scene where Electra discloses her knowledge of her mother's guilt vary only between the purring of an angry cat and the croaking of an agitated bullfrog. It gives me no kind of pleasure to set down such impressions. They are the impressions made on me at the time by this wildly miscalculated performance of an actress who in her time has moved me deeply on the stage, not only as Queen Gertrude in "Hamlet," but also as the Electra of Sophocles (in a visit to London of the Royal Greek Theatre just before the war).

The film has been cut down to a length of two-and-a-half hours. But it certainly seems longer, more listless, more static than the play, which ran two hours longer. The reasons for its exhumation from the catacombs of Wardour Street? A colleague has phrased them with a succinctness which it would be vain of me to attempt to surpass: "This film, directed by Dudley Nichols, was made in 1947, and kept back by R.K.O., who had cold feet over it. A mild response to a televised production of the play—from audiences who are given little enough competitively solid entertainment to make them unduly critical—accounts for its present release."

The piece's virtues, in short, belong purely to the theatre. In the cinema its vices supervene. We gape at its enormities and yawn at its turgid prose. The fact that the tale has the noblest classical origins no



"IN THE FILM THE GREAT TRAGEDY SIMPLY AND DISASTROUSLY TURNS INTO MELODRAMA OF THE RANKEST SORT. THE CAST IS EMBARRASSED, AND THEREFORE EMBARRASSING": "MOURNING BECOMES ELECTRA," THE SCENE IN WHICH ORIN MANNON (MICHAEL REDGRAVE), INFLUENCED BY HIS SISTER, LAVINIA (ROSALIND RUSSELL), MURDERS THEIR MOTHER'S LOVER, ADAM BRANT (LEO GENN).

Being in those days a critic responsive to careful training in the best of schools, I lost no time in answering my teasing questions with a firm Hellenic negative. The Mannons' house had a severe Greek portico. The great front door yawned like doom itself, and three Doric pillars flanked it on either side. Vinnie was Electra, her brother Orin was Orestes, her father and mother were Agamemnon and Clytemnestra all over again. And Ægisthus reappeared as the captain of a clipper whose crew spent all their time delivering sea-shanties off-stage or off-screen. Rather one should say delivering



"WE GAPE AT ITS ENORMITIES AND YAWN AT ITS TURGID PROSE": "MOURNING BECOMES ELECTRA," FROM THE PLAY OF THE SAME NAME BY EUGENE O'NEILL; A SCENE IN WHICH ORIN MANNON (MICHAEL REDGRAVE), WHO IS SLOWLY GOING CRAZY BECAUSE OF A GUILTY COMPLEX, BECOMES INFLAMED WITH JEALOUSY WHEN HE SEES HIS SISTER LAVINIA (ROSALIND RUSSELL) BEING COURTED BY PETER NILES (KIRK DOUGLAS).

AN IDEAL EXPRESSION OF FRIENDSHIP.

A subscription to *The Illustrated London News* is the ideal gift to friends, for as the new copy arrives each week the recipient will be reminded afresh of the kind thought of his or her friend, recalling a birthday or other anniversary. It also solves the problem of packing and other difficulties which arise when sending a gift to friends overseas. Orders for subscriptions can now be taken, and should be addressed to The Subscription Department, "The Illustrated London News," Ingram House, 195-198, Strand, London, W.C.2, and should include the name and address of the person to whom the copies are to be sent and the price of the subscription.

RATES OF SUBSCRIPTION TO "THE ILLUSTRATED LONDON NEWS"

Published at 2/- Weekly

These Terms are Inclusive of Postage	12 months and Xmas No.	6 months and Xmas No.	6 months without Xmas No.
United Kingdom and Eire	£ s. d. 5 16 6	£ s. d. 3 0 0	£ s. d. 2 16 6
Canada	5 14 0	3 19 0	2 15 0
Elsewhere Abroad	5 18 6	3 1 3	2 17 6

longer excuses these faults in it. The language, anyhow, has none of the majesty and imagination of those originals (first savoured by me, incidentally, in a metrical translation of Æschylus by Professor Blackie—unsurpassable now, because I was then fourteen!). And the acting has none of the fire, the mystery, or the passion which made Michael MacOwan's stage production—though it happened nearly fifteen years ago—so haunting and so lasting an experience. That was a deep impression which this film-version has done nothing whatsoever to affect.

OUT FOR A QUIET COUNTRY DRIVE IN MALAYA: GENERAL AND LADY TEMPLER.



GENERAL SIR GERALD TEMPLER AND LADY TEMPLER DRIVING THROUGH THE MALAYAN COUNTRYSIDE IN AN ARMoured CAR :
A RECENT PHOTOGRAPH TAKEN IN KEDAH STATE, WHEN THE GENERAL COMPLETED HIS TOUR OF THE MALAYAN STATES.

On Sunday, May 25, General Sir Gerald Templer returned to Kuala Lumpur, after paying a five-day visit to the two north-west Malay States, Kedah and Perlis. With this visit his tours have taken him to all the States and to every part of the peninsula affected by the emergency. His principal objective in these long tours, besides seeing for himself, has been to stimulate and elicit full civilian co-operation in suppressing the Communist bandits; and it is understood that he believes things are moving in the right direction but that it is too early

to make optimistic claims. The Chinese Communist leaders are seriously perturbed by the energy of his offensive and have sent out instructions to their jungle guerrillas and village followers to kill General Templer. June 8 was marked by two particularly brutal outrages. In Johore a Chinese was tied by terrorists to a tree and stabbed to death, while four other Chinese, two of them women, were abducted, three of them being murdered later. In Pahang, the terrorists exploded a land-mine under a lorry full of rubber tappers, injuring fourteen, including a child.

PERSONALITIES OF THE WEEK, AND SOME OF THE BIRTHDAY HONOURS.



SIR BASIL BROOKE.
Created a Viscount. He has been Prime Minister of Northern Ireland since 1943, and Unionist Member of Parliament for the Lisnaskea Division, Parliament of Northern Ireland, since 1929.



SIR DUFF COOPER.
Created a Viscount. He was First Lord of the Admiralty, 1937-38; Minister of Information, 1940-41; Chancellor of the Duchy of Lancaster, 1941-43; and H.M. Ambassador to France, 1944-47.



MRS. ERNEST BEVIN.
Appointed a Dame Commander of the Order of the British Empire. Mrs. Bevin is the widow of Mr. Ernest Bevin, Foreign Secretary in the Labour Government, who died on April 14, 1951.



MR. WALTER ELLIOT.
Appointed a Companion of Honour. He has been Conservative M.P. for Kelvingrove since 1950. He was Minister of Health, 1938-40; and Minister of Agriculture and Fisheries, 1932-36.



VISCOUNTESS DAVIDSON.
Appointed a Dame Commander of the Order of the British Empire. She has been Conservative Member of Parliament for the Hemel Hempstead Division of Hertfordshire since 1937.



GEN. SIR G. JEFFREYS.
Created a Baron. He succeeded the Queen as Colonel of the Grenadier Guards when her Majesty became Colonel-in-Chief. During World War I, he was Mr. Churchill's commanding officer.



LORD SIMONDS.
Created a Baron. His present title is the customary life barony granted when he became a Lord of Appeal in Ordinary in 1944. He has been Lord Chancellor since October last.



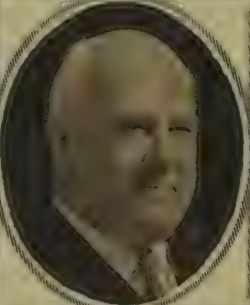
MR. C. K. ALLEN, Q.C.
Designated a Knight Bachelor. He has been Oxford Secretary to Rhodes Trustees and Warden of Rhodes House, Oxford, since 1931. He was Professor of Jurisprudence at Oxford, 1929-31.



MR. ARNOLD LUNNON.
Designated a Knight Bachelor for services to British skiing, and to Anglo-Swiss relations. He is ex-President of the Ski Club of Great Britain, an author, and editor of the "British Ski Year Book."



MR. B. H. BINDER.
Designated a Knight Bachelor. He is senior partner in Binder, Hamlyn and Co., Chartered Accountants, and is chairman of Inveresk Paper Co., Ltd. (Detail from a painting by Frank E. Beresford.)



SIR CECIL WAKELEY.
Created a Baronet. He has been President of the Royal College of Surgeons of England since 1949, and is Senior Surgeon and Director of Surgical Studies at King's College Hospital.



DR. R. E. M. WHEELER.
Designated a Knight Bachelor. He has been Professor of the Archaeology of the Roman Provinces, University of London, since 1948. He is a valued contributor to *The Illustrated London News*.



MR. COMPTON MACKENZIE.
Designated a Knight Bachelor. A well-known author whose books include "Carnival," "Sinister Street," "The Four Winds of Love," "The Windsor Tapestry," "Whisky Galore."



MR. CAROL REED.
Designated a Knight Bachelor. A film producer and director of many films, including "Night Train to Munich," "Young Mr. Pitt," "The Way Ahead," "Odd Man Out," and "The Third Man."



AIR CHIEF-MARSHAL SIR WILLIAM DICKSON.
To be Chief of the Air Staff. He will succeed Marshal of the R.A.F. Sir John Slessor on January 1, 1953. Air Chief-Marshal Sir William Dickson, who is fifty-three, has been Air Council Member for Supply and Organisation since March, 1950. He was formerly Vice-Chief of Air Staff, Air Ministry, 1946-48; and Commander-in-Chief, Middle East Air Force, 1948-50.



PARTNERS IN A RECORD INDIAN FOURTH-WICKET TEST STAND OF 222: (LEFT) V. S. HAZARE, THE INDIAN CAPTAIN, AND (RIGHT) V. L. MANJREKAR.

In the first Test match at Leeds on June 5, India batted first and lost 3 wickets for 42. The next wicket fell at 264, the captain, Hazare, and Manjrekar (playing in his first Test) putting up an Indian Test record for this wicket of 222, Hazare scoring 89, Manjrekar 133. In the second innings Manjrekar was bowled by Trueman for 0 (in India's opening collapse), but Hazare scored 56 before also falling to Trueman.



AMATEUR GOLF CHAMPION: J. HARVIE WARD.
J. Harvie Ward, of Atlanta, Georgia, won the Amateur Golf Championship at Prestwick on May 31. He beat Frank Stranahan, of Toledo, who has won the title twice since the war, by 6 up and 5 to play. Stranahan and Ward had previously met on two occasions and each had beaten the other. Although there was no doubt that the right man won, Stranahan was not in his best form.



AIR VICE-MARSHAL D. F. W. ATCHERLEY.
Air Vice-Marshal D. F. W. Atcherley, forty-eight-year-old A.O.C. 205 Group, Middle East Air Force, disappeared on a flight in a single-seater Meteor jet fighter aircraft from Fayid to Nicosia, Cyprus, on June 6. An intensive search over a wide area failed to reveal any trace of the aircraft. He is the twin brother of Air Vice-Marshal R. L. R. Atcherley, who is now A.O.C. 12 Group, Fighter Command.



F. TRUEMAN.
F. Trueman, the young Yorkshire fast bowler, who was given leave by the R.A.F. to play in the first Test match against India, distinguished himself in this, his first Test appearance. He took 7 wickets for 116 runs, including three of the four wickets that fell for 0 runs at the opening of India's second innings.



MR. T. F. COOK.
Labour M.P. for Dundee East, and Parliamentary Under-Secretary for the Colonies in the last Labour Government, Mr. T. F. Cook was killed in a car accident on the Dundee-Arbroath road on May 31. A miner's son, born in 1908, he joined the Labour Party in 1933, and took a leading part in its educational activities.



THE FRENCH COMMUNIST LEADER M. JACQUES DUCLOS.
Following the anti-General Ridgway riots in Paris on May 28, M. Jacques Duclos, the French Acting Secretary-General of the Communist Party and leader of the Communist group in the National Assembly, was arrested and held on a charge of "making an attempt against the security of the State." General strikes called as a protest and to demand his release failed to materialise.



SIR DESMOND MACCARTHY.
A dramatic and literary critic, contributor to the *Sunday Times* for over twenty years; and broadcaster, Sir Desmond MacCarthy died on June 7, aged seventy-five, two days after the University of Cambridge had conferred on him an Hon. Degree. His books include "Portraits," "Drama" and "Shaw." He was knighted in 1951.



MR. W. F. CASEY.
Editor of *The Times* since 1948, Mr. W. F. Casey is resigning and will be succeeded by Sir William Haley. Born in 1884, he was called to the Irish Bar in 1909 and joined the staff of *The Times* in 1913. He was special correspondent in Geneva and Spain. A dramatist and novelist, several of his plays were produced at the Abbey Theatre, Dublin.



SIR WILLIAM HALEY.
Appointed Editor of *The Times* in succession to Mr. W. F. Casey, Sir William Haley, born in Jersey in 1901, has been Director-General of the B.B.C. since 1944. He joined the staff of the *Manchester Evening News* in 1922, and in 1930 became Managing Editor. Director of the Press Association and of Reuters, 1939-43, he joined the B.B.C. in 1943.



SIR ARCHIBALD WEIGALL, Bt.
Died on June 3, aged seventy-seven. Sir Archibald Weigall, Governor of South Australia, 1920-22, and Conservative Member for Horncastle, 1911-20, saw active service in South Africa, 1902. An agricultural expert, he did valuable work in the O.M.G.'s department during the 1914-18 War. He was chairman, Royal Empire Society, 1932-38.

ROYAL OCCASIONS, AN ENGAGEMENT AND A BRITISH GOLF VICTORY.



DEFEATED BY THE BRITISH TEAM BY FIVE MATCHES TO FOUR AT MUIRFIELD: THE AMERICAN CURTIS CUP TEAM. OUR GROUP SHOWS (L. TO R., STANDING) MISS M. LINDSAY (DECATUR), MISS O. DE MOSS (CORVALLAS COUNTRY), MISS C. DORAN (WESTWOOD COUNTRY) AND MISS P. RILEY (RIVER CREST COUNTRY); AND (SEATED) MISS P. O'SULLIVAN (RACE BROOK COUNTRY), MISS D. KIRBY (CAPITAL CITY), MRS. GOLDTHWAITE (NON-PLAYING CAPTAIN) AND MISS M. MURRAY (RUTLAND COUNTRY).

Great Britain at last won the Curtis Cup at Muirfield on June 7 by five matches to four. The result of the foursomes on June 6 was a lead for Britain by one match. The 36-holes singles played on the following day resulted in three matches for each side. In the singles, Miss J. Bisgood, English Champion, replaced Mrs. Valentine in the team; and in the U.S. side Miss M. Murray, runner-up for



THE BRITISH TEAM (AND SPARE PLAYER) WHICH SCORED OUR FIRST WIN IN THE CURTIS CUP: OUR GROUP SHOWS (L. TO R., STANDING) MISS P. GARVEY (COUNTY LOUTH), MISS F. STEPHENS (ROYAL BIRKDALE), MRS. VALENTINE (CRAGIE HILL, PERTH), MISS M. C. PATERSON (LENZIE) AND MISS E. PRICE (HANKLEY COMMON); AND (SEATED) MISS J. DONALD (NORTH BERWICK), LADY KATHARINE CAIRNS (NON-PLAYING CAPTAIN), MRS. F. G. MACCANN (TULLAMORE) AND MISS J. BISGOOD (PARKSTONE). the American Championship two years ago, played in place of Miss P. O'Sullivan.



ARRIVING AT THE EMPRESS HALL FOR THE PREMIERE OF "RANCH IN THE ROCKIES": THE DUCHESS OF KENT. H.R.H. the Duchess of Kent was present at the gala first performance of the ice-show, "Ranch in the Rockies," at the Empress Hall, on June 5, in aid of the People's Dispensary for Sick Animals; workers of which formed a guard of honour. Mr. Bridges Webb, Chairman of the P.D.S.A., is shown on the left of our photograph.



WITH HER DAUGHTER, PRINCESS ALEXANDRA OF KENT: THE DUCHESS OF KENT AT HOME.

H.R.H. Princess Alexandra of Kent, only daughter of H.R.H. the Duchess of Kent, and of the late Prince George, first Duke of Kent, was born on Christmas Day, 1936, and will thus be sixteen years of age at the end of the year. Our photograph of her and her mother was taken by Cecil Beaton at The Coppins, Iver, Bucks, home of the Duchess.



WITH HIS FIANCEE, MISS ANGELA DOWDING: THE HON. GERALD LASCELLES.

The engagement of the Hon. Gerald Lascelles, younger son of H.R.H. the Princess Royal, and of the late Earl of Harewood, to Miss Angela Dowding, daughter of Lady Fox, and step-daughter of Sir John Fox, has been announced. Our photograph was taken at St. James's Palace.



AT LE MARCHANT BARRACKS, DEVIZES, WHERE SHE TOOK THE SALUTE AT A MARCH-PAST OF CADETS: PRINCESS MARGARET.



PRINCESS MARGARET'S VISIT TO WILTSHIRE: HER ROYAL HIGHNESS TOURING THE SCOUTS' AND GUIDES' CAMP IN THE PARK AT BOWOOD IN A LAND-ROVER.

H.R.H. Princess Margaret visited Wiltshire on June 7, and was present at the County Rallies of Youth Organisations of Wiltshire, at Devizes and Bowood. She first inspected 620 cadets of pre-Service units at Le Marchant Barracks, and took the salute at a march-past. At Park Fields she inspected St. John and Red Cross cadets; and in the park at Bowood, seat of the Marquess of Lansdowne, she saw camps of 8000 Boy Scouts and Girl Guides.



THE WORLD OF SCIENCE.



TIGONS AND LIGERS.

By MAURICE BURTON, D.Sc.

but later developed the stripes of the tiger as well as the heavy fore-limbs.

One of these cubs broke its back while playing, a few days after it was born. Later, one was exchanged

proportions of both head and body recall those of a tiger; there is the small tail-tuft of a lion; and the stripes, although numerous, are not so pronounced as in even the most lightly-marked tiger. The voice is said to be rattling and guttural and to combine the mewling of the tiger with the roar of the lion.

One of the first things to emerge from this brief

study is that a lion and a tiger, for all the striking differences between them in the adult, must be very closely related. Thus, when their characters are mixed, as in the hybrids, it requires a specialist like Pocock to sort them out, and even he was obviously in some difficulty in doing so. Moreover, the differences between the two seem to be superficial rather than deep-seated. It is usually stated that the skulls of a lion and a tiger can be readily distinguished, but Pocock showed that this was true only when two or a few were examined, but not the case when a long series of skulls from each species are laid side by side. Furthermore, in seeking to decide whether the skull of the London Zoo hybrid was more lion-like or more tiger-like, the best he could arrive at, after a long series of measurements on it and on a number of lion and tiger skulls, was that the skull of the hybrid was nearest that of the Indian tiger.

Linked with this close similarity, if not actual affinity, between the two species must be noted a readiness to be companionable and to mate. It is not without significance that the parents of *Bent Kouigher* showed sufficient signs of friendliness to cause

their cages to be placed side by side and the doors opened to allow them to come together. In spite of this, however, what little we know of these hybrids clearly shows that in the many instances where, as in zoos and circuses, mixing has been permitted, the union is often fruitless, or the cubs are still-born, or else they fail to survive for long.

The bars to hybridisation, especially in the higher animals, are many. In the wild, the habitat and what may be called the call of the species, constitute the first bar. By the call of the species I mean those features of appearance and tricks of behaviour which two animals of a species have in common and which make them more at home with each other than with a member of another species, no matter how closely related. The second obstacle is the stereotyped behaviour pattern which all species exhibit in their courtship.

Normally each step in the unfolding pattern gives the necessary stimulus to the performance of the next step, and as a rule the courtship breaks down if at some stage the appropriate behaviour by one or other partner is not performed. Such gaps can, under abnormal conditions, be bridged, but they usually constitute a barrier.

The next obstacle to the hybridisation is, as we have seen, that even if courtship is successful and the actual mating is mechanically successful, there may be no offspring, or there may be offspring which fail to survive.

Finally, there is the sterility of the offspring themselves. So far as the ligers [or tignons] themselves are concerned, there seems to be ample proof of this, for all attempts at mating between the hybrid and a normal mate have been completely unsuccessful.

IN the late 1920's, a tiger-lion hybrid was exhibited at the London Zoo. There was, if I remember rightly, a good deal of publicity given it but that this mostly centred around the speculation as to whether it should be called a tigon or a liger. The receipt of the photographs reproduced on this page recalled this, now, historical event, and it seemed worth while going into the question of hybrids between these two large cats. The literature on the subject is not extensive, and one of the best descriptions and analyses is that given by Pocock in 1935, after having examined the remains of the hybrid already referred to after its death a few years previously. He pointed out then that: "Although lion-tiger hybrids have been repeatedly bred for over a century, no statistics . . . have been kept to show the incidence of the parents' characters upon the offspring."

The Zoo hybrid of the 1920's was the offspring of a tiger and a lioness, born in India and presented by H.H. the Jam Sahib of Nawanagar to the Zoological Society of London. Pocock found the mixture of parental characters to be distributed as follows. The lion ancestry was shown in the presence of a mane, a nearly uniform, buffish-tawny skin, with no sign of the orange ground-colour of the tiger, a tail-tuft which, although small, was as large as in some normal lions, and an almost complete suppression of stripes. There were faint stripes to be seen, but these were no more distinct than in some East African lions. The tiger characters were seen in the shape of the head and body, the general absence of dark tips to the hairs which are so characteristic of lions, an indistinct black dorsal stripe, a few thin blackish stripes at the tip of the tail, and the colour of the ears. These last were jet black, with a large tawny patch, instead of the usual white patch of the typical tiger, running to the outer edge near the tip of the ear.

This is a summary of the only detailed account we have of these hybrids. In 1902 Cornish recorded a hybrid from a lion-tigress cross bred by Hagenbeck and in the same year Ménégaux recorded from Calcutta the result of a similar cross which included several offspring showing the usual mixture of characters but with stripes present in each case. In 1937 Eifrig reported upon some tiger-lioness hybrids he had seen in Dresden Zoo six years earlier. When he inspected them they were one-third grown, and all were like a tiger in the pattern of the coat. This pair of parents had had, apparently, two or three similar families, but no details were given of them. Eifrig also set on record, at the same time, that there was then a family of hybrids from a lion-tigress cross at the Munich Zoo which had shown when first born the stripes of the tiger as well as the spots of the young lion. He also reported that their voice combined the grunting of the tiger with the long-drawn-out cry of a lion, so that it came to resemble the voice of a leopard.

The story leading up to the present family of hybrids, from a tiger-lioness cross in the private menagerie of H.M. the Sultan of Morocco, in Rabat, is worth setting on record. It was noticed that the tiger and the lioness seemed to be on friendly terms, so their cages were brought together and the two animals given free access to each other's cage. Not only did the two settle down on amicable terms, but in time the lioness gave birth to four cubs. When first born, they resembled lion cubs in general features,



SHOWING GENERALLY THE BUILD OF A TIGER, ESPECIALLY IN THE HEAVY FORE-LIMBS AND THE CHEEK-RUFF, WITH THE TIGER-STRIPES PRESENT, BUT NOT STRONGLY MARKED, AND WITH THE TAIL-TUFT TYPICAL OF THE LION: *BENT KOUIGHER*, THE OFFSPRING OF A TIGER AND A LIONESS, WHICH WAS BORN OVER THREE YEARS AGO IN THE MENAGERIE OF THE SULTAN OF MOROCCO.



A CLOSE-UP VIEW OF THE TIGON *BENT KOUIGHER*: THE HYBRID FROM A TIGER-LIONESS CROSS SHOWING THE CHEEK-RUFF TYPICAL OF THE TIGER BUT WITH THE OTHER LION AND TIGER CHARACTERS MIXED.

Photographs by F. Pottecher.

for a Bengal tigress with the Ben Amar circus, and one was presented to Professor Urbain, of the Vincennes Institute in Paris, who, with his colleague M. Rinjard, published a very brief note on the animal in 1950. The fourth, *Bent Kouigher* by name, is still the pet of the Sultan's menagerie. In all four, the characters of both parents seem to have been fairly well mixed. Although the product of a tiger-lioness cross, like the one exhibited at the London Zoo years ago, there is more of the tiger in them than in that one. There is no recognisable mane, but there is a distinct cheek-ruff typical of the tiger; the general

NEWS FROM OVERSEAS: A CAMERA RECORD OF SOME RECENT EVENTS ABROAD.



THE LAST LINK IN A CHAIN OF CANALS JOINING FIVE SEAS: A SECTION OF THE VOLGA-DON CANAL, WHICH IS NOW COMPLETED.

The Soviet news agency, Tass, announced recently that the waters of the River Don mingled with the Volga on May 31 after flowing through the new canal which joins the two rivers. The canal is the last link of a chain joining the Baltic and the White Sea in the north to the Caspian, the Black Sea, and the Sea of Azov in the south. It stretches about 63 miles from Stalingrad on the Volga to Kalach, on the Don. (Radio picture.)



SEARCHING FOR POSSIBLE SURVIVORS OF MOTOR LAUNCH 2582, WHICH SANK OFF THE DUTCH COAST: RUBBER DINGHIES AND SMALL CRAFT FROM THE SALVAGE VESSEL HERCULES.

While executing a sham attack off the Dutch coast early on June 5, a Netherlands *Thunderjet* struck the mast of the Royal Navy Motor Launch 2582 and crashed on to the deck. Both the *Thunderjet* and the launch burst into flames and soon sank. The Dutch pilot was killed and fifteen officers and men of the Royal Navy are missing, presumed dead. There was one survivor, who was rescued by Dutch fishermen after jumping into the water.



ON AN ARCTIC TRAINING CRUISE: THE U.S. SUBMARINE *PERCH* COATED WITH FROZEN SPRAY BATTLING THROUGH SEAS COVERED WITH PANCAKE ICE.

The U.S. Navy's submarine *Perch* is taking part in a naval programme designed to accustom armed forces personnel to various climatic conditions. Our photograph shows *Perch* during a training cruise in the Arctic reaches of Alaska. The large cylindrical chamber abaft the conning-tower on the after-deck is a watertight storage space for the stowage of amphibious landing equipment. *Perch* has been converted into an amphibious troop-carrying transport submarine.



THE QUEEN'S BIRTHDAY PARADE IN WEST BERLIN: MAJOR-GENERAL COLEMAN, THE G.O.C., BRITISH SECTOR, TAKING THE SALUTE IN THE OLYMPIC STADIUM.

On June 5 some 40,000 West Berliners watched a parade in honour of the Queen's birthday. It was by far the biggest German attendance ever seen at this ceremony which was held in the Olympic Stadium. The Trooping the Colour ceremony was carried out by the 1st Battalion, Welsh Guards, whose commanding officer is seen, mounted, in the foreground. The Stadium was lined with the flags of all four occupying Powers, the Dominions, and the missions accredited in Berlin.



THE DIONNE QUINTUPLETS AT THE AGE OF EIGHTEEN: MARIE, CECILE, ANNETTE, EMILIE AND YVONNE CAPPED AND GOWNED, WITH THEIR PARENTS, AFTER GRADUATION.

The well-known Canadian quintuplets, the Misses Marie, Cecile, Annette, Emilie and Yvonne Dionne, are now eighteen years of age and are still strikingly similar in appearance. They recently received diplomas of graduation from Villa Notre Dame Private Convent School which they have been attending; and are now to continue their education at a girls' boarding-school in Quebec. The quintuplets possess a large fortune, but they will not gain control of it until they are twenty-one.



UNVEILED ON MAY 31: THE MEMORIAL TO MEMBERS OF NO. 4 COMMANDO AT FLUSHING, WITH THEIR COMMANDER, BRIGADIER B. W. LEICESTER, D.S.O., SALUTING IT.

Mr. Staf, Netherlands War Minister, on May 31 unveiled a statue in bronze of a Commando soldier springing ashore at Flushing. It is in memory of the part played in the liberation of Flushing by No. 4 Commando, first unit to land there on November 1, 1944; and also of British and French officers and other ranks who lost their lives with the Commandos. The unveiling was preceded by a service in St. Jacob's Church. The monument has been put up largely through local subscriptions.



A CHARLES II. BOWL, 1653, INSCRIBED "THE GIFT OF YE ROYAL HOUSE, YE LEVANT COMPANY TO CAPT. JOHN PRICE APPOINTED BY THEM COMMODORE OF YE TURKEY FLEET 1722": THE INSIDE ENGRAVED WITH CHINESE FISHING-BOATS AND BIRDS. (S. J. Phillips)

THE Antique Dealers' Fair, an annual London event of a unique character, was due to be opened on June 11 by Mrs. Winston Churchill at Grosvenor House, and will continue until June 26. Queen Mary is Patron of the Fair, and, as in past years, the Queen, Queen Elizabeth the Queen Mother, Queen Mary and other members of the Royal Family, have lent important objects for exhibition. Everything, with the exception of the Royal and other loans, is for sale, and purchases may be made without any anxiety, for every object at the Fair has been passed as genuine by a panel of experts, and nothing made after 1830 is admitted. (Continued opposite.)



BY DANIEL QUARE, LONDON: A RARE IVORY BAROMETER MADE c. 1665. QUARE. (G. H. Bell)

A UNIQUE DISPLAY OF WORKS OF ITEMS FROM THE FOUR-MILLION.



MADE BY CHARLES OVERING IN 1700: A WILLIAM III. TRAVELLING SILVER CANTEN—A SILVER BEAKER, A KNIFE, FORK, SPOON, BUTTER CHATEL AND MARROW SCOOT. (E. Briggs and Sons.)



OF EXQUISITE QUALITY AND IN ORIGINAL CONDITION: A SHERATON MAHOGANY SPINNING-WHEEL IN PERFECT WORKING ORDER, WITH A DRAWER CONTAINING SPARE IVORY SPOOLS. HEIGHT TO TOP OF WHEEL, 2 FT. 11½ INS. (Clarke Antiques)



FORMERLY IN TRAFALGAR HOUSE, WHERE THEY WERE WHEN THE FIRST EARL NELSON TOOK IT OVER; AND BELIEVED TO HAVE BEEN THERE BEFORE 1790: ONE OF A PAIR OF FINELY-CARVED FINE CONSOLE TABLES WITH SHERA MARBLE TOPS, DATING FROM c. 1735. (Stuart and Turner)



ADORNED WITH LINCOLN PANNELS: A SIXTEENTH-CENTURY OAK CHAIR OF GREAT STRENGTH, SOLIDITY AND DIGNITY CAPABLE OF BEARING A GREAT WEIGHT—A FINE EXAMPLE. (S. W. Watney)



DESIGNED BY CATHERINE THE GREAT OF RUSSIA AND PRESENTED BY HER TO THE CONVENT OF ST. ALEXANDER, ST. PETERSBURG, IN MEMORY OF PRINCE POTEMKIN: A GOLD AND JEWELLED COMMUNION CUP. (Worshipful)



MADE BY JOHN JONS OF EXETER, c. 1575: A FINE EPISTOLAR COMMUNION CUP AND COVER, NOW WAS A CELEBRATED SILVERSMITH WHO FLOURISHED BETWEEN 1565-1580. (Bradford)

ART GUARANTEED BY EXPERTS: POUND ANTIQUE DEALERS' FAIR.



MADE BY GEORGE CANTHORPE, LONDON, 1670: A CHARLES II. BOX DESIGNED WEIGHING 22 OZS. 11 DWTs. LENGTH 6½ INS., WIDTH 4½ INS. ONE OF THE FINE PIECES OF SILVER ON VIEW AT THE ANTIQUE DEALERS' FAIR IN THE GREAT HALL, GROSVENOR HOUSE. (S. J. Phillips)



ORNAMENTED WITH VERTICAL AND HORIZONTAL KUEI DRAGONS FORMING THE TAO TIEH PATTERN, WITH FINE GREYISH-GREEN PATINA: AN EARLY CHINESE BRONZE RECTANGULAR CASKET AND COVER, FIRST CULTURAL PHASE, SHANG-YIN DYNASTY. HEIGHT 9 INS. (Blount and Sons)



LENT FOR EXHIBITION BY THE WORSHIPFUL COMPANY OF GOLDSMITHS: A TANKARD, 1661, MADE FROM THE SILVER OF THE CANOPY CARRIED OVER CHARLES II. AT HIS CORONATION.

Ninety antique dealers from London and the provinces are exhibiting; and the works of art on the stands include furniture, gold, silver, Sheffield plate, glass, snuff-boxes, miniatures, and Chinese and classical antiquities. On these pages we illustrate a selection from this remarkable display, whose estimated total value is £4,000,000. The inscription on the gold Communion Vessel designed by the Empress Catherine II. of Russia reads "Made by Buch at St. Petersburg 1791." The bowl is set with four diamond ovals enclosing antique canoes and intaglios (all selected by the Empress from her collection) set with diamond motifs, and the base is similarly decorated. The stem is adorned with symbolic wheat-ears and grapes. The tankard lent by the Worshipful Company of Goldsmiths is inscribed "This pott was made of ye silver of ye canopy when Kinge Charles ye 2d. was crowned April 23d 1661." Beneath are the arms of Paramor within scrolls. At a later date, c. 1760, the arms of Boys of Sandwich and of Littledeale of Whitehaven were engraved on the sides. The scroll handle is pricked with the initials T.I.C. (Tobias Clere). Clere, several times Mayor of Sandwich, was senior of the Barons of the Cinque Ports chosen to support the canopy at the Coronation of Charles II., representing the Port of Sandwich. The Dutch gold beaker (Amsterdam, 1732) illustrated was given by King Christian V. of Denmark and Norway to Cornelis Tyloos, captain of the man-of-war *Kampen*, sent by Admiral Tromp to help the Danes in the war against the Swedes in 1677.



A MAGNIFICENT JEWEL, SET WITH DIAMONDS BACK AND FRONT: AN EIGHTEENTH-CENTURY ENGLISH DIAMOND ORDER OF THE GOLDEN FLEECES, c. 1770. (S. J. Phillips)



IN THE FORM OF A BUDDHIST LION IN LAPIS LAZULI BLUE, AND GREEN, WITH DEEP RED PLANE DESIGNS ABOVE EACH LEG: AN EIGHTEENTH-CENTURY CHINESE IMPERIAL 'CLOISONNE' ENAMEL INCENSE BURNER. HEIGHT 10½ INS. (Spink and Sons)



A MAGNIFICENT EIGHTEENTH-CENTURY CARVED CONMODE: CERTAIN CHARACTERISTICS SUGGEST THAT IT MAY HAVE BEEN MADE TO THE DESIGN OF WILLIAM KENT. (Hobbs)



IN RUEN RETIRO OR CAPO DI MONTE PORCELAIN: A MAGNIFICENT GROUP, THE PLINTH DECORATED WITH BATTLE SCENES IN COLOUR, MARK, A *PLATE DE L'ES* IMPRESSED UNDER THE BASE. HEIGHT 17½ INS. c. 1735-50. (Dolman)



MADE IN AMSTERDAM FOR JAN LANKHORST: A DUTCH GOLD BEAKER AND COVER, WITH A GOLD MEDAL INSET OF KING CHRISTIAN V. OF DENMARK AND NORWAY. (Dolman and Sydenham)

NOTES FOR THE NOVEL-READER.

FICTION OF THE WEEK.

SOMETIMES the jacket of a novel seems a blind guide. We are assured, for instance, that "I Thought of Daisy," by Edmund Wilson (W. H. Allen; 10s. 6d.), set in the "legendary haunt" of Greenwich Village in the "fabulous period" of the mid-twenties, "must invite comparison with the writing of Scott Fitzgerald": also that it is "primarily a love story, the dominant theme being the conflict of sacred and profane love": also that it displays the power of the "true satirist." Well, in respect of place and period (fabulous or not), this is a true bill. And it is true that the narrator has his esoteric and his exoteric love—Rita, the tense, uncompromising little poet, and artless, fluid little Daisy, who is all America. But the writer is not a satirist. Nor is he anything like Scott Fitzgerald. Nor would I say that love is the main theme, nor yet that a discourse on Sophocles is an odd feature. Quite the reverse: it is a natural development, even a focal point. For Mr. Wilson is a literary critic, and is writing as such. I should define his subject as a critic's progress in the search for reality.

His hero starts out young and green, fond of the categorical and abstract, and yet unsure, exceedingly impressive and learning chiefly by influence. At first the influence is Hugo Bamman's. They had been friends at school; now it is Hugo who has brought him to the Village, tells him what to think, and moulds his social attitude. Hugo, the lone and pure of heart, is a campaigner for the Red Dawn. During the war he saw and felt the wickedness of the Established, and it changed his life; in Hugo's eyes, whatever is respectable is shocking. Therefore, he minds the Village less than other places. And therefore his young pupil, at the Colemans' party, sees Daisy Coleman as a proletarian—a frank and vulgar little gutterblood. Which, as he tells himself approvingly, is just the charm. But Rita, mouselike, insignificant, compelling, has a stronger charm. Rita is the poetic faculty incarnate—picking up beauties like a searchlight, burning away the dross of life, transmuting all experience to vision. In Rita's cult of the unquestionable impulse, the eternal Now, he finds release from Hugo's social absolutes. But he is soon to learn that this divinity of impulse has a double face. One moment he is the despotic present—and the next he isn't. Rita, he then discovers, has "no faith." The artist's temperament is a monstrosity—and what is art itself but a defensive reflex, humbug right through? As for the Village and its freedoms, they begin to sicken him.

Then time, a holiday abroad, and the benign detachment of Professor Grosbeake help him to the right view. There are no enemies or strangers. Daisy is neither this nor that, she is a fluid creature on her way through the world. And it is all one world, and making books about it is as natural as making tables. But the ideas are only half the story. It is discursive, intermittent, and yet rich in life.

"With Hope, Farewell," by Alexander Baron (Cape; 12s. 6d.), in spite of generous intentions and effective scenes, is on the whole both lowering and disappointing. Partly because when all allowances are made, the hero is a poor fish. Not that one can deny his wrongs. He is a Jew, and has been taught to feel it from the cradle. Jews, it would seem, are somehow "different"; they must look out for slights; they mustn't risk them, they must keep to themselves. So Mark is always hearing as a child. And it is true enough; even a seaside holiday may be a nightmare. And yet he can't see what the difference is. The Strong boys don't go to the synagogue, they don't learn Hebrew, their parents are not even rich. Joe Strong is nothing but a Hackney tailor. Nor do they look like Jews; no one could pick them out as different. . . .

It is worst for Mark, because he doesn't feel himself a Jew. He wants to be "mere English," and he wants to fly—only, of course, the last is hopeless. As Mark is anything but a go-getter, he may well believe so. But then the war breaks out. It frees him from a scruffy clerkship and a drab entanglement, and sends him up into the air. It nerves him to propose to the right girl. And, best of all, it lifts the curse upon him; as a fighter pilot, he belongs at last.

In 1944 it is all over. He will do no more flying. At once, he is invaded by a fear of life and by nostalgia for his dead friends. Yet his imaginings of peace are not so ghastly as the way it turns out. This is a bitter, sad and rather fragmentary novel. Only the grabbing and flamboyant strike a note of cheer, as though vitality itself depended on a thick skin.

"The Frenchman and the Lady," by Elizabeth Cadell (Hodder and Stoughton; 12s. 6d.), makes a delightful tonic. Christopher Heron has three small cousins on his hands; they were brought up in France, but he is now their guardian. And on the train he is afflicted with a dragon of the first rank—ancient, long-nosed and piercingly inquisitive. She is "impervious to snubs—but she will soon be gone. And as Josette looks ill, he thinks it wise to give up London for the night, and make for Scotty's farmhouse. . . . He does; but Mrs. Belchamber is in the car. She is established under Scotty's roof. She is in full command, and nobody can help it. Indeed, they may be stuck with her for life; for it would seem, incredibly, that she has gone underground, hiding from that old Frenchman in the train who called her *Maman*. . . .

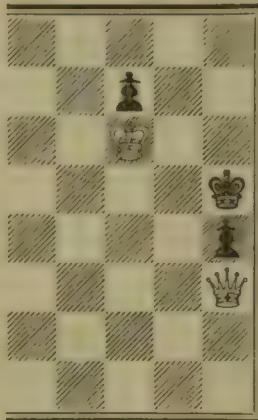
And then, of course, there is a love interest. And all in all, for light romantic comedy, this would be hard to beat.

"The Missing Link," by Katherine Farrer (Collins; 10s. 6d.), is comedy-detection with an Oxford background, also first-class. The infant Link has vanished from her pram in Merton Street. She is the ewe lamb of a young progressive and his wife, who rear her scrupulously by the book, and take no notice when she cries—so she has cried in vain. Inspector Ringwood of the Yard, himself an Oxford man, happens to be on leave and courting, and he gets the job, with an old comic sergeant as his henchman. The cursing gipsy's threat seems their big clue, and leads them to a gipsy camp and a prophetic seance. And then there is the missing Nanny from next door, who leads to Liverpool; and then the also-missing Dr. Field, the most aggressive of progressives, with his special interest in the "post-embryo." . . . Engaging glimpses of the scholar's life, good writing and exceptionally good amusement.

CHESS NOTES.

By BARUCH H. WOOD, M.Sc.

HERE is a problem: White to play and mate in two moves. Black is playing down the board. The left side of the board is empty. Though more expert readers may find it too easy, the fact that only by one first move of the twenty-three at his disposal can White force the desired mate on his second, and that White's mating moves are not unpretty, appealed to me when I first saw this simple position.



Alexander Hammond, the world's leading authority on chessmen, breezed in on me unexpectedly recently when, by a curious coincidence, I was striving to sort out about a bucketful of ivory pawns I bought as a job lot some years ago. Naturally, the subject of chessmen filled our talk.

We commented, *inter alia*, on the apathy many fine chess players exhibit towards the tools of their trade. A keen young player, visiting Capablanca in his Cuban home, asked for the favour of a game. The great man went in search of a board and men. What beautiful ivory treasures would he bring forth? When they arrived—and they were all the then world champion could find with some difficulty—they were a plain, unvarnished wooden set and a paper board. You could have bought the two for half-a-crown.

Mohammedans, whose commandment, "Thou shalt make no graven image . . ." was, I believe, borrowed from ours, take it far more literally than we, and would be horrified to employ chessmen sculptured like castles and horses. Their chessmen bear the absolute minimum of ornamentation, a chaste mosaic being the most they permit themselves. There are only slight differences in geometrical shapes. Yet Europeans, I am told, find little difficulty in getting used to them.

The extreme of drab uniformity was reached in Mr. Guss's sets. Mr. Guss was a reasonably affluent man who used to run a restaurant in Cranbourn Street and was willing to play chess, for small stakes, at any hour of the day and night for as long as his visitor might choose. His chessmen were so indescribably battered and dirty that almost any piece could have been anything else. Rumours were that, when hard-pressed, Mr. Guss—shrive his memory!—would sometimes take advantage of this. Making a capture, he would shatter the silence by a shout of "Check!" But it wasn't check at all, though only after long and noisy argument could Mr. Guss be convinced of this. Meanwhile, in the confusion, his victim would have completely overlooked the fact that a rook had moved like a bishop, or that the murky knight which had just murdered one of his pawns was one of his own so-called white men.

If in my talk of chessmen I have dwelled more on drabness than beauty, I must make amends next week.

The problem? Q-B8 is the key-move.

BOOKS OF THE DAY.

WHEN THE GODS WALKED KENSINGTON.

IN my childhood and youth it was the fashion to laugh at the great Victorian painters. This was partly the natural reaction of one generation from the taste of that which preceded it. In the nature of things a reaction to Victorianism—a nostalgic harking-back to the virtues, the Empire and the prosperity which the Victorians created—is due and, indeed, in some directions, is already taking place. Shall we see, under the skilful pens and brushes of a John Betjeman or an Osbert Lancaster, a similar, half-mocking, half-affectionate rehabilitation of the great Victorian painters? Certainly if somebody was now to give a kick-off to such a movement it would not be possible to choose anyone better than the eminent art critic, Mr. William Gaunt, whose "Victorian Olympus" (Cape; 15s.) almost tempts me to set off on a round of the municipal art galleries.

Victorian art was sharply divided into two streams, both excellent as far as draughtsmanship went, both highly sentimental, both reflecting, as Mr. Gaunt points out, the "harmony and understanding which existed between the painters and the wealthy middle class in Britain's wealthiest time," which he rightly describes as "an idyllic chapter in the history of patronage." The Pre-Raphaelites were neo-Gothics who took their inspiration from the Middle Ages, while their rivals looked back to the great days of Greece and Rome as seen through the eyes of members of a class who had just received a sound classical education in the new public schools and whose current accounts at their banks were always substantially in credit. Mr. Gaunt's book deals almost wholly with the classicists, whose female models were the well-built goddesses of Kensington, with the straight nose, short, curving upper lip and firm and rounded chin which had an appeal to the gods of Melbury Road of a robust and healthier nature than the constipated charms of the pre-Raphaelite virgins of Chelsea. The whole thing dated from the activities of the thirty-four-year-old Lord Elgin, Ambassador to the Sublime Porte, who obtained an imperial firman to remove the "qualche pezzi di pietra" from the "Temple of Idols" at the Parthenon. Although his removal of the Elgin marbles from under the eyes of barbarous Turk and indifferent Greek earned him Lord Byron's enthusiastic dislike as "a spoiler worse than Turk or Goth," their arrival in this country altered the course of English art for roughly the next century. In spite of the critics their influence on the young painters of the day was tremendous. The classical revival which was inaugurated took, however, a curiously British form. For as Mr. Gaunt says, in spite of the worship of classicism, "British art was far from being Hellenized. It would be more accurate to state that the Elgin Marbles adopted British nationality, shared its isolation, and became less a glory of Greece than of the British Museum." Mr. Gaunt deals fully and delightfully with many great men of the period. There is, for example, Edward Poynter, P.R.A., whose "Israel in Egypt" was bought by Sir John Hawkshaw, the engineer who built the railways and bridges at Charing Cross and Cannon Street, who had visited Egypt, in connection with the site of the Suez Canal. As an engineer, Sir John was interested in the feat of primitive engineering involved in hauling the colossal statue, which is the main feature on its wooden wheel truck, by mere man-power. He came to the conclusion that Poynter's slaves were not enough for the job. The artist obligingly extended the line of men to the very end of the picture, "thus allowing the spectator to add, in imagination, as many more as might be thought sufficient." But the Poynters and Alma-Tademas pale before the all-round magnificence of Sir Frederic Leighton, on his death-bed the first artist baron. Leighton is the obvious hero of this book, with his good looks, his charm, his magnificence, his capacity for doing everything well so that his fellow-members of the Artists' Volunteer Corps—Hunt and Millais, Rossetti, William Morris and Watts—could remark with relief, "it's all right when Leighton's on parade." He was obviously a superb figure, a "Duke of Dorset," so much too good for the Junos of Kensington that he never married. A witty, delightful book.

For those who have a Wisden mind, the report, somewhat belated, of the "XIV. Olympiad" in 1948 which has just been issued will prove of considerable interest. This monumental volume is published at 2 guineas by the British Olympic Association. Those who believe (as I do) that big international sporting contests nowadays are as good a method of creating ill-will between nations as has been devised, will be filled with gloom and anxiety at the forthcoming activities at Helsinki. Others more optimistic will look forward with happy anticipation to these events and back with pleasure to this fully and excellently-illustrated, exhaustive volume. My enthusiasm for Mr. Gaunt's book has left me little space with which to deal with two interesting volumes. The first is "Prehistoric Europe," by J. G. D. Clark (Methuen; 60s.). Dr. Grahame Clark, taking as his starting-point the end of the Ice Age, deals with the basic economic activities of the prehistoric inhabitants of Europe. The adzes, the gouges, the arrow-heads, the fish-hooks, the ovens, the animal traps designed by

our remote ancestors, are examined with careful scholarship, but in a style which is eminently suitable for the general reader. Indeed, I cannot recall a book in recent years which has given me such a vivid impression of the hunters and fishers, the woodmen and farmers, the builders, tool-makers and traders of those far-off times. The second is "American Folk Decoration," by Jean Lipman (Oxford University Press; 60s.). As its title implies, this deals with the decorative painting which flourished in the rural communities of New York, New England and Pennsylvania during the past three centuries. In the unlikely event of the present flow of antiques and beautiful things across the Atlantic being reversed, I can see British connoisseurs being strongly attracted by these delightful examples of highly individual and highly decorative folk art.

"Clouds, Wind and Water," by Manfred Curry (*Country Life*; 30s.), is a collection of photographs which defies reviewing. For there is only one thing to be said of this assembly of lovely things: Buy it!

E. D. O'BRIEN.



IN THE HATTON GARDEN WORKSHOP of a scientific instrument maker, in 1895, strange new pictures were thrown on a magic lantern screen — pictures that *moved*. What may have seemed merely an intriguing novelty to the admiring witnesses was, in fact, the first commercially practicable film projector to be made in this country — the Theatrograph.

Its inventor was Robert W. Paul, one of the purposeful men who made the 1890's a period of promise unique in our history. Another was Albert E. Reed, who that same year began to make



Reed's Aylesford mills and factory estate

Pioneers in modern paper technology

Reed

PAPER GROUP

ALBERT E. REED & CO. LTD

THE LONDON PAPER MILLS CO. LTD

THE MEDWAY CORRUGATED PAPER CO. LTD • MEDWAY PAPER SACKS LTD
BROOKGATE INDUSTRIES LTD • THE NATIONAL CORRUGATED PAPER CO. LTD
REED FLONG LTD • REED PAPER SALES LTD
POWELL, LANE MANUFACTURING CO. LTD • E. R. FREEMAN & WESCOTT LTD

super-calendered newsprint and other printing papers at Tovil, near Maidstone, having converted an almost derelict straw mill acquired the previous year. Expanding his paper-making business with the energy and enterprise so typical of the times, he founded one of the largest paper-making organisations in the world. For to-day the four mills of the Reed Paper Group, with its unrivalled technical experience and resources, produce more than a quarter of a million tons of paper a year — newsprint, printings, Reed's famous Aylesford Kraft and other kinds of wrapping papers.

Head Office: 105 Piccadilly London W.1





VENICE

LIDO

EVENTS 1952

26th INTERNATIONAL BIENNIAL EXHIBITION OF ART

(June 1-1 • October 19)

SYMPHONY CONCERTS IN THE DOGES PALACE (July 1 • 31)

International Motorboat Race (July 13)

THE FEAST OF THE REDEEMER (July 19)

Air Week and International Aeronautical Show (July 24 • 27)

MURANO REGATTA (August 3)

NIGHT FÊTE ON THE GRAND CANAL (August 16)

IN THE PALAZZO GRASSI:

SILK EXHIBITION (August 18 • October 19)

PERFORMANCES IN THE OPEN AIR (August 20 • September 10)

13th INTERNATIONAL FILM FESTIVAL (August 20 • September 12)

Opera Season at Campo Sant'Angelo (August)

FESTIVAL OF FASHION (September 1 • 7)

HISTORICAL REGATTA (September 7)

INTERNATIONAL FESTIVAL OF CONTEMPORARY MUSIC

(September 10 • 22)

WORLD CONGRESS OF ARTISTS UNDER THE AUSPICES OF

U.N.E.S.C.O. (September 22 • 28)

13th INTERNATIONAL THEATRE FESTIVAL (Sept. 23 • Oct. 5)

MUNICIPAL CASINO open all the year round. *International Tennis and Golf Tournaments—Nautical Sports—Pigeon Shooting Contests.*
AT THE LIDO all the recreations of a fashionable and high-class beach.

Information: { Italian State Tourist Office (ENIT), 201, Regent Street, London, W.1.
Ufficio Comunale Turismo, Cà Giustinian, Venezia; Ente Provinciale
Turismo, San Marco Ascensione 1300, Venezia and Travel Agents.

Men's Wear by Bonsoir

cool and comfortable
for summer wear

Poplin coat-style Sports Shirt made from double warp/weft Egyptian cotton. With two-length sleeve, double cuffs, and attached "Curzon" cut-away collar. In cream, beige, light blue, grey or white.
Collar sizes 14½ to 17½ ins.

34/9

Ties in fancy or plain colours, 8/6 to 25/-
Illustrated, knitted real silk, 25/-



Poplin Pyjamas in super quality self coloured material. Trousers with cord or elastic supporting waistband. Two-way collar. In light blue, rose, grey, cream or green. Chest sizes 38 to 44 ins.

44/6

Man's Shop: Lower Ground Floor, with direct entrance from Piccadilly Circus Underground.

Please state second colour when ordering. Inland postage and packing 1/6d. extra.

Swan & Edgar

SWAN & EDGAR LTD. Piccadilly Circus, W.1.

Regent 1616



8 day 'Ados' travel clock with alarm, in pigskin case
£16.12.0

8 day Swiss travel clock with alarm, in pigskin case
£12.15.0

8 day brass lantern clock
height 10 ins. £12.10.0 height 8 ins. £18.0.0

CLOCKS of really good

quality where beauty is

combined with purpose will always

prove most acceptable as gifts.

We at '112' are proud that the

selection we are able to place

before you embraces all that

is best in the Clockmaker's craft.

An illustrated catalogue is now

available and will be sent upon request.

**THE GOLDSMITHS &
SILVERSMITHS COMPANY
LTD**

112 REGENT STREET, LONDON, W.1

No. '112' is our only address • Telephone: Regent 3021

Italy...

Enchanting visits for rest,
sport and gaiety along-
side the picturesque
Italian lakes.

★ Considerable
reductions in the
prices of petrol for
motorists visiting
Italy.

Italy



INFORMATION FROM: Italian State Tourist Office (ENIT), 201, Regent Street, London, W.1,
and all Travel Agencies.

British Biscuits at their Best

Macfarlane Lang

ESTABLISHED 1817



By Appointment
Biscuit Manufacturers
to the late King George VI
Macfarlane Lang & Co. Ltd.

SELLING JEWELLERY?

HAYES the famous Hatton Garden
Jewellers offer you the following
RECORD PRICES

£5-£2,500 for One, Two, Three or Five
Stone Diamond Rings.
£10-£100, Gold Cigarette Cases.
£10-£100, Solid Silver Tea Sets and Trays.
£20-£500, Diamond Eternity Rings and
Watches.
£5-£55, 18 ct. Pocket Watches and Chains.
£5-£105, Cultured Pearl Necklaces.
£3-£25, Solid Silver Sports Cups and
Trophies.

Up to £5,000 for Diamond and
Precious Stone Rings, Brooches,
Bracelets and Ear-rings, etc.

Valuations by Qualified Expert
(Fellow Gemmological Association)

Register your parcels (cash or offer per return)
or call at

M. HAYES & SONS, LTD.
106 Hatton Garden, London, E.C.1
HOLborn 8177

Tailored reefer

—and beautifully tailored at that
This Reefer, in blue hopsack, has black anchor
buttons, two patch pockets and side vents.
It looks wonderful on and off because it's lined
with scarlet satin
Only from Gieves—and must be made to
measure, of course



By appointment
Naval Outfitters
to the late
King George VI
Established 1785

Gieves

Limited

27 OLD BOND STREET LONDON W1

Edinburgh • Liverpool • Bath • Portsmouth
Southampton • Londonderry • Bournemouth • Weymouth
Plymouth • Chatham • Gibraltar • Malta

DR. BARNARDO'S HOMES

must find 21,000 meals
every day for their family.



With 7,000 children to
provide for, Dr. Barnardo's
Homes need a deep purse.

Please send a Gift of

10/-

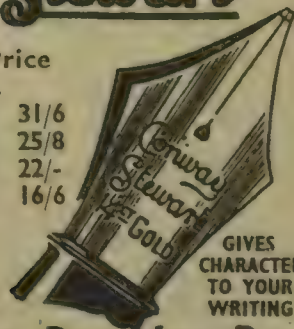
for our children's food.

Cheques etc. (crossed) payable
"Dr. Barnardo's Homes," should
be sent to 92 Barnardo House,
Stepney Causeway, London, E.1.

STILL DEPENDENT ON
VOLUNTARY GIFTS & LEGACIES.

The ALL-BRITISH
**Conway
Stewart**

Price
No.
58 31/6
28 25/8
388 22/-
75 16/6



GIVES
CHARACTER
TO YOUR
WRITING

The Popular Pen
with the
Marvellous Nib

Somebody's going to need

Alka-Seltzer

for Indigestion!



Acid Indigestion, resulting from
hurried or wrong eating, is put
right in double-quick time with
ALKA-SELTZER. A tablet or two
taken in hot or cold water rap-
idly neutralizes excess sto-
mach acid and soothes pain.
Get ALKA-SELTZER
from your chemist
to-day. Millions
sold yearly.





Valstar

The Aristocrat of Sportswear

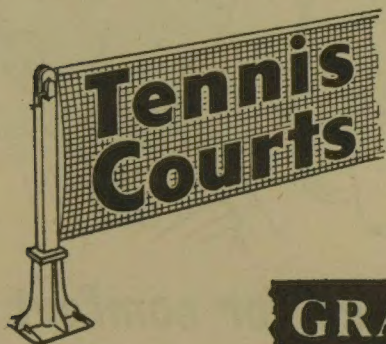
AVAILABLE AT MOST FINE STORES

Write for the name of your nearest stockist to:

VALSTAR LTD. • 314 REGENT STREET • LONDON, W.1

FOR 30 YEARS

“THE SURFACE FOR SERVICE”



SPORTS GROUNDS
BOWLING GREENS
CRICKET TABLES
PRACTICE WICKETS
PATHS & DRIVES

GRASSPHALTE LTD

HAMPTON HILL, MIDDLESEX

MOLESEY 5167 & 3799



*Smooth
as
Satin*

VALAIS SWITZERLAND

Famous for its Scenic Beauty, its Sunshine and Tonic Mountain Air. Two weeks' holiday: £15-£20

ZERMATT

HOTEL MATTERHORNBLICK

Nice garden. Daily rate from £1 2s. upwards.

HOTELS BREITHORN and GÖRNERGRAT

Comfortable. Daily rate from 19s. 0d. upwards.

HOTEL DOM Comfortable small hotel. Good cooking. Moderate prices.

BELALP 7,000 ft. Near the great Aletsch glacier. Famous view-point and touring centre. One week all inclusive £9 to £10.

TRIENT 4,300 ft. Near the famous glacier. **GRAND HOTEL, HOTEL DU GLACIER** Board all inclusive £1 1s. to £1 5s.

EVOLÈNE 4,600 ft. Beautiful mountain village. Board all inclusive £1 1s. to £1 7s.

Hotels: **GRAND HOTEL D'EVOLÈNE, ERMITAGE, DT. BLANCHE, EDEN, PENSION ALPINA**

MONTANA-VERMALA

5,000-5,600 ft. Sunniest resort in Switzerland. Accessible by railway and mountain road. Golf, tennis, lido, aerial railway to Bella Lui, 8,600 ft.

MORGINS 4,600 ft.

Hotels: **DE LA FORET, VICTORIA, BELLEVUE, PENSION DE MORGINS, PENSION DES SPORTS** Board all inclusive 7 days £7 7s. to £9 16s.

VERBIER 5,000 ft. Aerial railway to 7,000 ft. Sunny, restful, healthy resort.

CHAMPERY Planachaux, 3,460-5,900 ft. 15 hotels. Swimming Pool. Aerial railway.

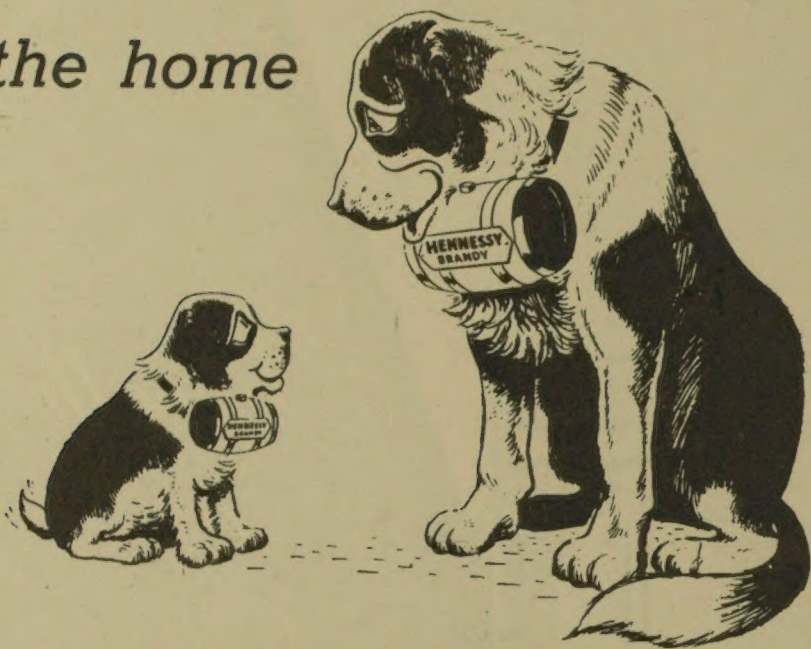
THE

LOETSCHBERG RAILWAY

Shortest and finest route to the Valais.

For further information please apply to your TRAVEL AGENT, the Swiss National Tourist Office, 458-459, Strand, London, W.C.2, or Union Valaisanne du Tourisme, SION, Switzerland.

*A little Hennessy can be
a big comfort in
the home*



HENNESSY

COGNAC BRANDY

IN FLASKS TO SUIT ALL POCKETS

Is there a Hennessy in the House?

Comfort.. Convenience..

When one considers the calculated comfort of this light, strong, easy-to-handle wheel chair, it is surprising to learn that, when



not in use, it folds away into such a very small space.



FOLDING CHAIR
Ask for Catalogue 6L

By Appointment Invalid Furniture Manufacturers
to the late King George VI.

Carters
INVALID FURNITURE

makers of fine invalid furniture
for over 100 years.

125-129, Great Portland Street, London, W.1.
'Phone: Langham 1049.



Send for Catalogue of any of the above



Suchard

THE ORIGINAL Swiss
PROCESS CHOCOLATE
Famous since 1826

SUCHARD CHOCOLATE LTD., LONDON, S.E.16

RECOGNISED AS A PUBLIC SCHOOL CADET SCHOOL SHIP "H.M.S. CONWAY" A School Afloat.....

ON entry boys are enrolled as Cadets R.N.R. The 'Conway' course is primarily designed to fit boys for ultimate command in Merchant and Royal Navies. Sailing, Rowing, Rugby Football, Boxing, Athletics, Swimming, are well featured in training in keeping with the ship's motto "Quit ye like Men, Be Strong." Conway traditions date back to 1889.

FEES: £218 p.a. (inclusive cost of uniform).

Write for Prospectus to:—
H.M.S. CONWAY, 30 NAUTICAL HOUSE,
Rumford Place, Liverpool, 3.



**Memo to
Young Men
About Town:—**

*All over the world
where good
taste and pleasure
meet—you'll
find this bottle.....▶*

Dry Monopole

CHAMPAGNE



Trevis & Brownings & Hallows Ltd.,
Suffolk House, 5 Laurence Pountney Hill, London, E.C.4.



Who's air-conditioned for comfort?



Genuine
Aertex bears
this label



The unique Aertex weave, which is made up of thousands of tiny air-cells, ventilates and keeps young people at a healthy comfortable even temperature... on scorching days as well as during cold spells. It's good that Aertex sports shirts and underwear for children are available again.

AERTEX

Send this to: ADVERTISING MANAGER, AERTEX, 465 OXFORD STREET, LONDON, W.1
for illustrated booklets.

Do you know the name of your nearest Aertex retailer?

YES NO

NAME

ADDRESS



A scene in Dalecarlia, Sweden

All that's best from Britain . . .

Land of mountains, pine forests and swirling rivers . . . this is Sweden. Here live a people old in the art of producing fine precision tools, pottery and architecture . . . a people forward-looking and eager to enjoy the best . . . that is why the Standard Vanguard is a big favourite with them. Built by the finest engineering craftsmen, tested under the most arduous conditions it is a car that truly represents 'all that's best from Britain.'

Manufactured by THE STANDARD MOTOR CO. LTD., COVENTRY, ENGLAND.

London: 37, Davies Street, Grosvenor Square, W.1. Telephone: Mayfair 5011



STANDARD CARS • TRIUMPH CARS • STANDARD COMMERCIAL VEHICLES • FERGUSON TRACTORS

CONDITIONS OF SALE AND SUPPLY.—This periodical is sold subject to the following conditions, namely, that it shall not, without the written consent of the publisher first given, be lent, resold, hired out or otherwise disposed of by way of Trade except at the full retail price of 2s., and that it shall not be lent, resold, hired out or otherwise disposed of in a mutilated condition or in any unauthorised cover by way of Trade, or affixed to or as part of any publication or advertising, literary or pictorial matter whatsoever.

in a changing world

DEWAR'S
"White Label"
 SCOTCH WHISKY

never varies

50 Gold and Prize Medals
 50 Gold and Prize Medals
 BY APPOINTMENT TO THE ROYAL NAVY
 SCOTCH WHISKY DISTILLERS
 JOHN DEWAR & SONS LTD
 PERTH, SCOTLAND
 DISTILLED, BLENDED AND BOTTLED IN SCOTLAND
 70° PROOF